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Thanksgiving

A Native American View

by Barbara M. Cameron

Thanksgiving is one of my favorite holidays. I am a Native American. I suppose it's ironic that every year since childhood I've had the "traditional" dinner of roasted turkey, mashed potatoes, gravy, pumpkin pie and assorted trimmings. At the dinner table with my family I always thought how absurd for us to be participating in a holiday celebrating the pilgrim's salvation. The "first Thanksgiving" has been touted in history books as the turning point of survival for the pilgrims. As it was the turning point for them, it can be viewed as a tactical error on the part of my ancestors.

It was inevitable at Thanksgiving time in my elementary school for the class to draw pictures of the first Thanksgiving. The idea was to paint idyllic settings between whiteman and Indian, which was another irony for me living on a reservation in one of the most racist states in America. Later when I was a teacher's aide, a Native American fourth grader drew pictures of Indians throwing pies in the faces of the pilgrims.

Well, I've never thrown pies on Thanksgiving day. Perhaps it's a personal tradition I could begin, a symbolic gesture. A pie in the face of the oppressor.

Thanksgiving and Columbus day are the two days in which this nation remembers its first people. But I think we are frozen in history in the minds of most Americans whether they be white, black, Puerto Rican, Jewish, straight, lesbian or gay. I've encountered racist remarks and jokes about Native Americans from even the political correctness sects.

On Thanksgiving, probably more than on any other day, I'm acutely aware of my ethnic identity and the history of Native Americans. Many Bay Area Native Americans spend Thanksgiving at a community gathering open to all, reaffirming spiritual and political strengths. Over the years, as a cohesive political consciousness has grown in the Native American community, Thanksgiving has become a day of protest.

I've often times wondered what life would be like if the pilgrims had not survived. Of course, history cannot be erased but it would seem that the gross mistakes should not be repeated.

The U.S. government and it's cousin, the multi-national corporations, act as though a time warp exists when dealing with Native Americans. In the 1800's, the U.S. government signed land treaties with the Indian nations. That land, most of which is now reservations, was often barren wasteland, not fertile enough for the homesteaders. But it has been discovered that these lands are fertile with oil, coal and uranium. Native Americans again become the prey of civilization and progress. The hunt is on, and in 1981, a forced relocation of hundreds of Navajos is approved by

(continued on page 2)

Gay Rights

Crucial Test In Palo Alto

by Sue Zemel

Political observers and gay activists in Palo Alto say that prospects look good for passing Measure B, a gay rights ordinance which goes before the city's 40,000 registered voters on November 3rd.

This measure, which prohibits discrimination on the basis of sexual orientation in hiring, housing, and business services, is modelled after human rights ordinances in San Francisco, Berkeley, and Los Angeles. Other cities across the country such as Ann Arbor, Minneapolis, and Hartford have similar ordinances which forbid discrimination based on sexual orientation in housing and employment.

(continued on page 10)

Photo © Rink 1981

Martin Zero is Harvey Fierstein *in* Fugue in a Nursery as Theatre Rhinoceros opens their season. Our story page 11 tells you everything you want to know about the coming season.

The First Great Coming Up! *Raffle*

The First Great *Coming Up!* Raffle, our first major fundraiser, has, as its Grand Prize, a trip for two to Mexico over Christmas. The lucky winners will spend 8 days and 7 nights in beautiful Puerta Vallarta, round trip airfare and all accommodations included. The trip is sponsored by Great Outdoor Adventures and the prize package includes two $35.00 annual memberships in G.O.A.

There will be hundreds of other winners as well. Unlike most raffles where only a few take home prizes, the First Great *Coming Up!* Raffle has prizes galore! — dinners for two, theatre and show tickets, gift certificates and more.

A donation of $1.00 per ticket is requested, or big spenders can get 12 tickets for a $10.00 donation. The drawing takes place December 4 at the new Valencia Rose, 766 Valencia Street, San Francisco. You don't have to be present to win — we'll notify all winners by phone or mailgram.

So help us out by taking a chance — you might win. Look for our tables on Polk and Castro Streets these weekends coming up, or maybe we'll see you at some meeting or event. And if you're really anxious to get tickets, drop by our office at 2120 Market Street, Room 104 any weekday (call first: 864-0565) — we'll be glad to see you.

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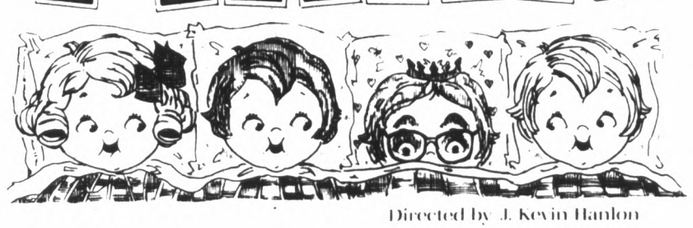

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Women's Action At Bohemian Club

by Donna Warnock

On Sunday, November 15, while women in the Eastern United States are gathering in Washington, D.C., for the second Women's Pentagon Action, women from Northern California will demonstrate at San Francisco's exclusive all-male playpen for this country's military-industrial elite, the Bohemian Club. Club members include Richard Nixon, Ronald Reagan, Stephen Bechtel and Caspar Weinberger, among other notables. Women's Action organizers explain, "Each day the men in power — men who wine and dine at the Bohemian Club — attack all of us, especially women, people of color, poor people, lesbian and gay people, disabled people. We refuse to let them play in peace while they are waging war on us at home and abroad. We recognize the connections between the violence of the military-industrial complex and the violence of our daily lives. We refuse to let their violent games continue."

The Women's Action at the Bohemian Club will depart from the traditional model of political demonstrations which feature rallies with speeches. Instead, the all-women's nonviolent action will incorporate group participation, moving through a sequence of emotional phases — gathering, mourning, anger, empowerment, celebration — dramatized by music, theatre, puppets and rituals. At the Civic Center women will plant tombstones for their sisters who have died at the hands of patriarchal violence. At the Bohemian Club, which has as its slogan, "Weaving spiders come not here," women will weave, bringing yarn and strips of fabric from their lives. Affinity groups trained in nonviolence will commit nonviolent civil disobedience. Some women will begin a fast on Friday, November 13, Karen Silkwood Memorial Day, breaking the fast at the potluck feast and multi-cultural celebration which will close the November 15 action. (Karen Silkwood was an atomic worker murdered while attempting to expose health and safety violations in the nuclear industry.) On November 14, the Women's Action will sponsor a day of workshops and discussions at San Francisco State University. Supportive men will be doing childcare throughout both days.

"The understanding that everything is connected will be an important part of our action," the organizing leaflet explains. "We invite women to bring their personal, political and spiritual priorities with them. We encourage representation of our rich and varied cultural heritages. We trust our unity and cherish our diversity."

The Women's Action Unity Statement, taken in most part from the Women's Pentagon Action Unity Statement, addresses a wide range of specific political issues of concern including militarism, racism, and ecology in addition to abortion rights, childcare, freedom from sexual violence, the oppression of lesbians, access for disabled sisters and the fulfillment of women's needs. The statement, drafted by feminist poet Grace Paley with the input and consensus of hundreds of other women, is eloquent. "We are in the hands of men whose power and wealth have separated them from the reality of daily life and from the imagination," it explains. "We want to know what anger in these men, what fear which can only be satisfied by destruction, what coldness of heart and ambition drives their days. We want to know because we do not want that dominance which is exploitative and murderous in international relations, and so dangerous to women and children at home — we do not want that sickness transferred by the violent society through the fathers to the sons . . . We know there is a healthy sensible loving way to live and we intend to live that way in our neighborhoods and on our farms in these United States, and among our sisters and brothers in all countries of the world."

For more information, to make contributions or help with organizing, contact Women's Action, 85 Carl Street, San Francisco, CA 94117 or call 731-1220.

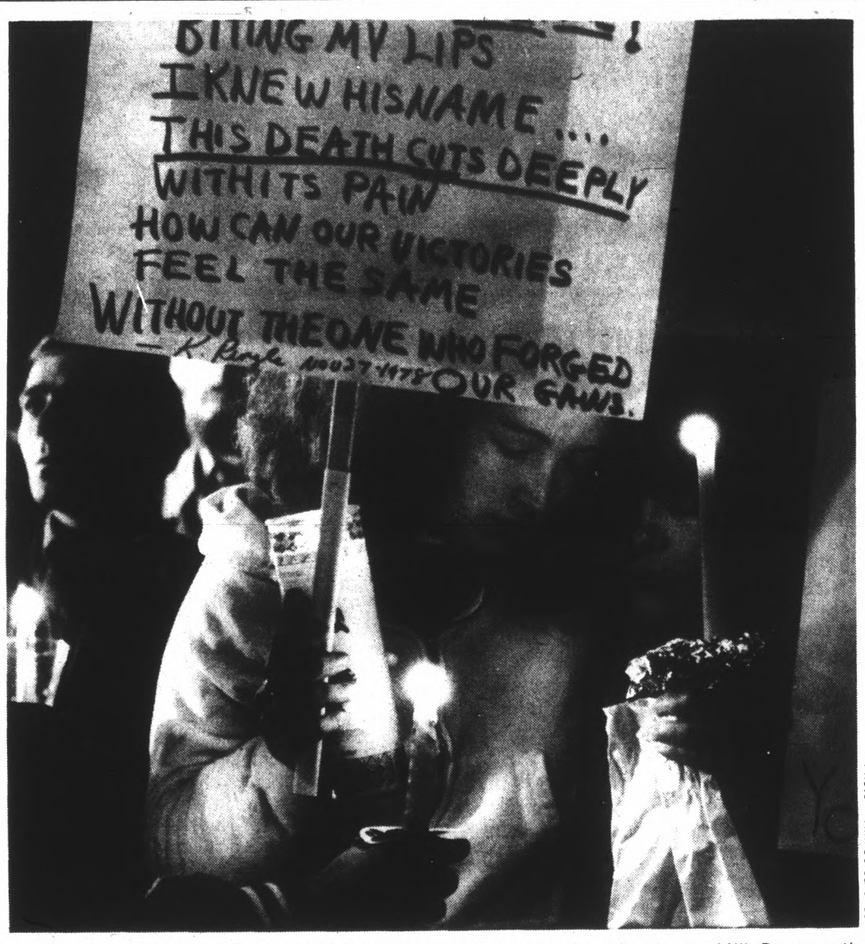

Photo: Kim Corsaro 1981

***Candles for Harvey and George** will light up again this year when the Harvey Milk Democratic Club sponsors a Candlelight Memorial to honor both men on the third anniversary of their deaths. The march starts at 8pm at the corner of Castro and Market Streets and ends at City Hall where speakers and entertainment of an appropriate nature will be presented. A special guest this year is activist, singer-songwriter Holly Near.*

Coalition for Human Rights Hosts Bay Area Conference On Family Protection Act

by Sue Zemel

Who does the Family Protection Act really protect? — a handful of wealthy, white religious fanatics and bigots, bent on enforcing a mythical model of the nuclear family. Who does the Family Protection Act affect? This frightening blueprint which undermines this country's pluralistic approach in the interests of theocracy and homogeneity, adversely affects members of the complex and multifaceted human family — a broad cross section of groups who have been involved in the movement towards equality and justice for *all* people.

The Coalition for Human Rights (CHR), an umbrella organization of 50 predominately gay agencies in the Bay Area, is sponsoring a conference about the Family Protection Act, on Saturday, November 14th, at the John Ames Community College, located on Hayes and Masonic.

In keeping with its purpose, which is to advocate for human rights concerns, the Coalition has planned a full day of speakers, panels, workshops, and strategy sessions to discuss this widesweeping piece of repressive legislation which promotes the ideology and political agenda of the New Right.

The Family Protection Act of 1981, the brainchild of Jerry Falwell, leader of the Moral Majority, is a direct attack on everything from the hardfought provisions of the 1964 Civil Rights Act, to the basic freedoms contained in the Bill of Rights and the Constitution. Claiming to "strengthen the American family and to promote the virtues of family life," this incidious bill, which San Francisco lawyer Mary Dunlap has appropriately renamed "The Patriarchal Rearmament Act," deals with education, welfare, First Amendment guarantees, domestic relations, and taxation.

If passed, the FPA would obliterate federal programs concerning child and spousal abuse, and juvenile delinquency. The bill mandates informing parents when an unmarried minor receives contraceptives or abortion-related services from a federally supported organization.

The proposed changes contained in the sections of the bill that deal with education provide significantly less scrutiny of private and religious schools, while severely restricting the public school system. Under the act's provisions, those states which don't make allowances for voluntary prayer in all public buildings, including public schools, would not be eligible for federal assistance under the General Education Provisions Act. The bill denies federal funds to states that require public school teachers to belong to a union, as well as provides that no federal funds can be used for the purchase or preparation of educational materials that "tend to denigrate, diminish, or deny the role differences between the sexes as they have been understood historically in the United States." In addition, the education section of the bill attacks racial desegregation as a violation of individual freedoms.

The FPA denies use of Legal Services Corporation money for litigation in abortion issues, school desegregation cases, divorce cases and homosexual rights. The FPA's most virulent attack is against lesbians and gay men. Sections dealing with homosexuality are generally under "Family Preservation." These sections deny federal money to any public or private individual, group, foundation, commission, corporation, association, or other entity, for the purpose of advocating, promoting, or suggesting homosexuality, male or female, as an acceptable alternative lifestyle. The bill also prohibits consideration of discrimination against declared homosexuals as an "unlawful employment practice."

Finally, the FPA gives members of upper income brackets more tax advantages at the continuing expense of the poor and moderate wage earner. Tax considerations which would allegedly encourage in-home care of an elderly parent, would, in fact, force older people into dependency on their children, and deny them their right to choose their own living situations. Another section provides tax bonuses in the year a child is adopted or born, but only to married couples. It also allows an additional bonus if an adopted child is disabled or of mixed-racial parentage, but excludes disabled children born to either a couple or a single parent.

The FPA, introduced in the Senate by Paul Laxalt (R-NV) and Roger Jepson (R-IA), and in the House of Representatives by Albert Lee Smith (R-AL), and supported by the Reagan administration, not only endangers the rights of gay people, but also assaults the rights of women, people of color, disabled people, the elderly, youth, and members of Unions, all of whom will participate in the scheduled conference in San Francisco.

According to Susan Greene, Legislative Assistant for the Gay Rights National Lobby in Washington, D.C., at present the FPA has little momentum in Congress. The bill is sitting in four different House committees, and in one committee in the Senate.

"The real danger, however, is that portions of the FPA will be excerpted and tacked onto other bills as riders or amendments," Greene told *Coming Up!* "This strategy would make the legislative battle even more difficult." Greene, who says that GRNL is planning a nationwide constituent lobby day in December, encourages people to write letters and make phone calls to their Representatives and Senators, expressing their concern about the FPA.

"The FPA is but a small piece of a whole oppressive agenda that we're going to find ourselves victimized by unless we, as a community, and as a coalition take action to stop it," observed Carole Migden, chair of the Coalition for Human Rights.

The Coalition formed last February to combat Reverend Richard Zone and the Moral Majority, who targeted San Francisco to illustrate to the country that they could subdue gay activity.

"Zone never deposited himself on our doorstep, but this incident alerted us to the fact that these are frightening times," Midgen says, "and that we all have something in common."

On the third Wednesday of each month at 5:30 p.m., a broad spectrum of organizations meet at New College on Valencia to discuss issues of concern to all segments of the gay community.

At the onset, getting the Coalition off the ground proved to be difficult. "We had never sat around a table together, representing so many different interests," says Midgen, "Because of historical incidents and classic community problems, people were initially suspicious and reluctant to commit themselves to the process. After a series of meetings, however, people realized we could build up a sense of our own identity and a trust of our fellow workers," she explains.

Thus far, the Coalition has responded to several issues ranging from the gay immigration situation, to the mistreatment of gay people in the media, to the issue of anti-gay violence in San Francisco. The Coalition, a public advocacy group, has taken positions on various pieces of legislation, and has passed resolutions regarding local, state, national, and international issues. It has sent out correspondence reflecting the point of view of over 50 organizations which represent thousands of people.

"We try to find the common denominator of agreement with the Coalition, and shy away from esoteric items that would appeal only to special interests groups," Midgen noted. "The Coalition is concerned about human rights issues that effect gay people as well as others. We are spearheading a positive movement towards organizing and alerting the community to respond to critical matters that threaten all of us."

The November 14th conference on the Family Protection Act, which begins at 9:30 and lasts until 6:00 p.m., is the first large scale event organized by the Coalition. It promises to be both educational and action-oriented. For further information about the conference, or about the Coalition for Human Rights contact Carole Midgen at 563-0202, or Jackie Winnow at 558-4901.

THANKSGIVING...

(continued from front page)

Congress.

Native Americans no longer fight wars with bows and arrows but now we must wage sophisticated legal battles in the courts to protect our lands from the multi-nationals and to attempt to free our political prisoners.

It is outrageous to me that Dan White who murdered a mayor and a supervisor gets a minimal sentence while there are several Native Americans sentenced to life imprisonment for far, far less, and even then the charges are suspect.

During and following the 1973 occupation of Wounded Knee, there were FBI sweeps through Indian country using practices of random arrest and intimidation similar to the SFPD sweeps of Castro and Polk streets. However, the FBI sweeps were far more sinister. There are several murdered Native American leaders whose deaths are widely believed to be the responsibility of the FBI. Native American history is full of sorrows and reprehensible behavior by the government toward us.

And so I've listed a few of the reasons why Native Americans use Thanksgiving as a day of protest. The facts are simple. Native Americans lived in relative peace prior to European invasion. The Europeans and the generations since believe in keeping the conquered in servitude, refusing to recognize the inherent rights of Native Americans to this land.

Native Americans are still portrayed on television and in the brief pages of our history books as bloodthirsty savages rather than as people who were defending themselves against the Europeans and Conquistadores who committed immense acts of inhumanity.

The politically conscious in our lesbian/gay community can probably rattle off statistics about Native Americans with more polish than I. Knowing the statistics is a definite step beyond thinking of us as ignorant feathered savages.

Native Americans are neither primitive or magic weavers of shamanism, and the truth about us is not somewhere in between. You can find us in the Tenderloin, in the sweat lodges, on television ads selling toyotas or weinhard beer, and being a Co-chair of the San Francisco Lesbian/Gay Freedom Day Committee.

Thanksgiving is soon upon us. Each Thanksgiving of my life has not marked great strides of freedom for Native Americans but seems to bring a new battle. Each new battle, however difficult, has brought the Indian community closer together. Our struggles have helped us reinforce our principles and our integrity.

Perhaps there was an innocence and truth to the "first Thanksgiving". A day when two races of people could sit down together to share a feast and to acknowledge the need of humans to maintain ceremony with each other. Thanksgiving was celebrated by many Indian nations before the pilgrims. It was a feast time, and most importantly, a time for rebonding the community.

Illustration by Barbara Cameron & Sharol Graves

When I've sat down to Thanksgiving dinner and discharged my upset about how the meaning of Thanksgiving has been subverted, I am always grateful for the ceremony of Thanksgiving. There are few times of the year in America when the nation as a whole participates in a holiday that embraces our humanity. But our humanity must stretch beyond the last bite of dessert.

Thanksgiving for me, then, is ultimately a sharing of myself. A day to remember my history as a Native American. And a day to hope that someday there will be a mass Thanksgiving to mark the beginning of a compassionate and unbiased society.

Barbara Cameron is a writer, photographer, and political activist. Her essay "Gee, You Don't Seem Like An Indian From The Reservation" is in This Bridge Called My Back, Writings by Radical Women of Color. *Barbara was Co-chair of the 1981 San Francisco Lesbian/Gay Freedom Day Parade Committee, and sometimes wishes life were one big musical.*

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Calendar Listings

Performers, clubs, individuals or groups who want to list events in the calendar should mail notices to us so that they reach us before the 20th of the month preceding publication. We can *not* take listings by phone. Listings are free.

Staff & Contributors

Coordinator: Roland Schembari. Editor: Kim Corsaro. Contributors & Staff: Raymond Angelo, Allan Berube, Evie Blackwood, Karen Danish, Ron Endersby, Regina Gabrielle, John Gildersleeve, Bill Hartman, Ann Hinds, George Hurd, Randy Johnson, Penni Kimmel, M. J. Lallo, Maureen Madsen, Caroline MacKenzie, David Melnick, Gary Menger, Rink, Fred Schadick, Kenneth Seper, Berri Winters, Hal Young and Sue Zemel.

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Helix

Gay business: Small, powerful & growing

by Arthur Lazare

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The National Association of Business Councils, the lesbian and gay American chamber of commerce, convenes in San Francisco this month. This occasion is an appropriate time to examine the position of business and professional people in the gay community.

Critics of business often neglect to make the significant distinction between big business and small business. There *are* major corporations in the United States which have made important contributions to the efficiency of our economic system and thereby have enhanced the standard of living for all of us. Nevertheless, the concentration of overwhelming economic power in the hands of a small number of very large corporations has resulted in widespread desecration of the environment, frequently unsafe and shoddy products for the consumer, and homogenization of products and services at the level of the most common denominator, the mass market.

Small business, and gay businesses are small businesses, don't have the concentration of power to commit the scale of abuse that big businesses have often perpetrated. Small businesses struggle to survive under constant competitive conditions, unlike the oligopolistic industries dominated by a small number of very large companies where real market competitiveness no longer exists. The highly competitive environment in which small businesses operate results in a wider range of choices for the consumer among alternatives of quality, style, and price.

Smaller businesses are more closely in touch with the markets they serve. For any minority group, lesbians and gays included, small retailers and service businesses are usually better positioned to supply specialized demands. Small businesses in our society often provide flair, diversity, and individuality lacking in lacking in the bland offerings of the major corporations.

As companies grow large, the need for procedural and bureaucratic controls tends to stifle individualistic inspiration and resulting creativity. Small businesses are more innovative in products and services. Employees of small businesses can also more often feel a sense of belonging and closer personal contact with the total business organization of which they are a part.

Of course, in any business community, large or small, there will be some unprincipled people behaving in unethical ways. Such behavior is no more acceptable within the small business community than it is in the community at large. Often the people most damaged by such behavior are other small businesses. But the abuses of the few should overshadow neither the legitimacy of the system nor the majority of decent, law abiding, responsible small businesspeople.

Richard Hall, writing in *The Advocate* recently, points out that "the range and profitability of the gay business community are among our greatest assets. The business community gives us economic clout. It stabilizes neighborhoods. It supports worthwhile gay causes. It offers useful services by people with whom we feel at ease. Its ads support the gay press. Above all, gay businesses, virtually without exception, remain *small* — which means they're forced to hustle for a buck, stay competitive, fight bankruptcy by filling real needs . . . Gay business, far from "taking over" or exploiting the gay community, is a vital part of the network that keeps it alive."

Lesbians and gay men together comprise a minority group which is unique among minorities in that we are a cross section of the total population, cutting across and including every classification one might care to draw within the total community. We are part of every racial, religious, and ethnic group in our society. We include every shade of the political spectrum from the far left to the far right. We include the young and the aged, the healthy and the ill, the honest and the crooked. We are the mirror image of the society of which we are a part, with perhaps a few sociological differentiations resulting from being an oppressed minority. We are everywhere.

The economic sphere is no exception to our universality. There are lesbians and gays who are rich *and* poor, laborers *and* executives, employers *and* employees.

One often hears complaints within our community about the lack of unity in our political efforts. If one keeps in mind that the *only* unifying factor that encompasses the entire community is concern for our human rights (and, by extension, the human rights of others) then it comes as a logical conclusion that on any other issue, there will be gay people on both sides of the issue. We must be wary of those who would link gay rights to other essentially non-related agendas. If gayness is injected into issues other than human rights it seems to me that we weaken our unified efforts to secure those rights.

Our diversity is also our strength. We can pursue our quest for our rights in *all* the many groups which gay people organize and/or join. How much stronger we all become when gay Democrats work within their party *and* gay Republicans *and* gay Libertarians *and* gay Socialists work within their parties as well. Most gay people are not fixed only on the issue of gay rights, but are concerned as well with issues that touch other parts of our lives. If gay people from all sectors work to win the support of their nongay peers within those sectors, we have then extended our struggle for our rights everywhere.

Lesbian and gay business and professional people have, perhaps, become involved in the movement for human rights somewhat later than the activists who pioneered our cause in the 1960's and early 1970's. We are, nevertheless, no *less* gay than others in the community and, indeed, have been and will continue to be significant participants in the struggle for our rights.

Arthur Lazare is a C.P.A. and President-Elect of the National Association of Business Councils.

SF Hosts First National Gay Business Mtg.

Humanitarian singer Joan Baez is to be honored by the National Association of Business Councils during the first national lesbian and gay business and professional convention which will be held in San Francisco on November 6-8, 1981. Ms. Baez will appear at the Plenary Luncheon of the convention, Saturday, November 7, at the Golden Gateway Holiday Inn. Honorable Paul McCloskey, member of the U.S. House of Representatives and a co-sponsor of the gay civil rights bill in Congress, will be the keynote speaker at the luncheon.

The convention is planned to offer lesbian and gay business and professional people from all over the United States the opportunity to meet, mix and network their business interests. Programs include business meetings of the NABC, a cocktail party in the rotunda of San Francisco's City Hall attended by State Senator Milton Marks, Supervisor Harry Britt, and hopefully, Mayor Dianne Feinstein, the luncheon, a theatre party, and a Sunday brunch.

The National Association of Business Councils, the nationwide lesbian and gay chamber of commerce, was formed in 1979 as an affiliation of grassroots business associations from cities covering the length and breadth of the United States.

For additional information on the convention, write NABC Convention, PO Box 15054, San Francisco, 94115.

***Richard Seyd** in the title role of the Eureka Theatre Company's production of* The Jail Diary of Albie Sach's *by David Edgar. Currently running at the Magic Theatre's Northside Theatre at Ft Mason Ctr, Bldg D, in San Francisco thru December 6, Thurs-Sun. The shoe goes on despite the destruction by fire of Eureka's home last month. Many theatre companies in the Bay Area have rallied to help Eureka. Some are holding benefit performances of current productions. Among them: Berkeley Stage Co, Nov. 6; The Angels of Light, Nov. 8; the Distractions, Nov. 18; and One Act II, Nov. 10. For details and info on how to help, call Eureka Theatre Co at 441-6842.*

POPPERS: *an ugly side of gay business*

By Arthur Evans

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Has the rise of a powerful Gay business network during the last few years been a boon to the rest of the Gay community? Gay business groups like the Golden Gate Business Association would have us believe so. And to an extent, they're right — especially for small-time operators like plumbers, carpenters, auto mechanics, shoe-repair people, etc. But Gay big business is another matter altogether. Indeed, as we'll soon see, wherever Gay big business has impacted on our lives, the results have been devastating.

First, consider what may be the largest single money-maker in the Gay world — the popper industry. Within the last fifteen years, the use of poppers has exploded in the Gay male world, with a spillover lately among some Lesbians. Many Gay businesses, and not just bath houses, now routinely sell poppers, and their use has become as ubiquitous in bars, baths, and bookstores as their odor. A huge number of Gay men never have sex anymore without poppers. Many are unable even to masturbate without them.

The money rolls in. A study in 1978 estimated that the popper industry was grossing $50 million a year. Today the figure is probably much higher.

Have the popper makers enriched our lives? Not at all, according to Hank Wilson, the long-time S.F. Gay activist best known for his previous good works in the Gay Teachers Coalition. Hank fears that heavy, long-term use of poppers as an inhalent — and they're now being sold free of any drug testing or control whatsoever — may prove to be a threat to the health of the Gay community. His new organization, The Committee to Monitor the Cumulative Effects of Poppers, presented me with a stack, several inches thick, of medical research papers and news stories on the subject. When I read them, my hair stood on end.

Chemically, poppers consist largely of amyl and butyl nitrites. In 1968 the Federal Drug Administration prohibited the sale of amyl nitrite except by prescription. Since then, the active ingredient in legally sold poppers (the big-name brands) has been butyl nitrite. The smaller, street-pushed varieties often continue to contain amyl nitrite. All the nitrites, however, are closely related, and show similar chemical properties.

Nitrites have been shown to have harmful effects. In 1977 *The Journal of the American Medical Association* reported that in large amounts they can cause "brown blood" (methemoglobinemia), a form of anemia where the blood turns brown in color and where the oxygen supply to vital organs is reduced. In 1981, *The Medical Journal of Australia* reported that long-term, intense nitrite-sniffing can also cause a second form of anemia (Heinz-body hemolytic anemia). In January 1981, *Drug Intelligence and Clinical Pharmacy* reported the case of a man whose sniffing of Locker Room poppers caused severe respiratory problems (coughing, fever, spitting up blood, difficulty in breathing).

Since nitrites greatly increase the heart beat while lowering blood pressure, they are dangerous for people with certain types of heart disorders (such as tachycardia), especially when such people exert themselves physically. *Clinical Toxicology* reported in 1980: "The use of volatile nitrites to enhance sexual performance and pleasure can result in syncope [fainting] and death by cardiovascular collapse."

But the greatest medical concern is the suspicion that poppers cause cancer. It has been known for some time that when nitrites combine with amines (the latter occur naturally in the human body), the result is a class of substances known as nitrosamines. This chemical reaction is ominous because some nitrosamines have been shown to be potent causes of cancer in animals. It is precisely because nitrites from cancer-causing nitrosamines in animals that Ralph Nader has been fighting to ban even tiny amounts of nitrites as a food preservative.

But what about the effects of inhaling huge amounts of nitrites right into the lungs? Believe it or not, no study has ever been done to see whether long-term inhalation of nitrites creates cancer-causing nitrosamines in humans — even though millions of bottles of poppers are sniffed every year.

But there's more. In 1980 it was reported by the Italian journal *Bolletino Societa Italiana Biologia Sperimentale* that nitrites cause mutations in genes. So what, you may say, you never intended to have kids anyway. Maybe so, but we also know that chemicals which mutate genes also often cause cancer. And in any case, the journal *Science* in 1978 referred to an MIT study "that furnishes, for the first time, solid evidence that nitrites are themselves carcinogens."

All this talk about cancer might seem academic if it weren't for a startling report that came out of the Center for Disease Control in Atlanta on August 28, 1981. At that time the Center announced that an extremely rare form of cancer, Kaposi's Sarcoma (KS), and an extremely rare form of pneumonia, Pneumocystis Carinii Pneumonia (PCP), were showing up at an epidemic rate among Gay males. Of the cases reported since January of 1976, 94% of the men whose sexual preference was known were Gay. 40% of those cases proved to be fatal. Moreover, the number of cases seems to be increasing. 91% of the cases have occurred since January 1980, and the majority were from New York and California. Even more astonishing is the fact that some Gay men have come down with *both* these rare diseases.

Is there something unique about the present Gay male lifestyle that could be causing KS and PCP? An obvious suspect is poppers — since (1) they have come to dominate Gay male sex life (straights use them far less), and (2) we have good medical grounds for suspecting them of being carcinogens. In addition, it usually takes cancer several years to show up after exposure to a carcinogen. The cases that are now surfacing fit in with the history of the popper fad.

In the face of this potential health threat, the popper industry has shown incredible arrogance. In 1977, W. Jay Freezer, the Chair of the company that makes Rush, told the *Wall Street Journal* that poppers were safe enough

(continued on page 10)

Lesbian/Cuban Refugees Today

Remember the lesbian and gay Cuban refugees? It's been over a year since they first arrived in the Bay Area and on Sunday, November 8, La Pena Cultural Center at 3105 Shattuck Avenue, Berkeley, presents a forum: "Cuban Lesbian Refugees: 18 Months Later."

The forum features the experiences of a woman refugee, discussion of how gay people were treated in Cuba before the revolution and how they've been treated since, and their treatment here in the Bay Area.

A $2 donation is requested for the 7:30 p.m. program. There will be Spanish/English translation and La Pena is wheelchair accessible.

The forum is sponsored by the Cuban Lesbian Refugee Project and more information is available by calling Julie at 824-1362.

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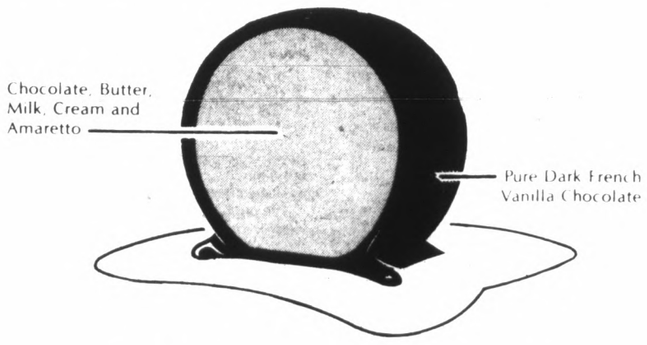

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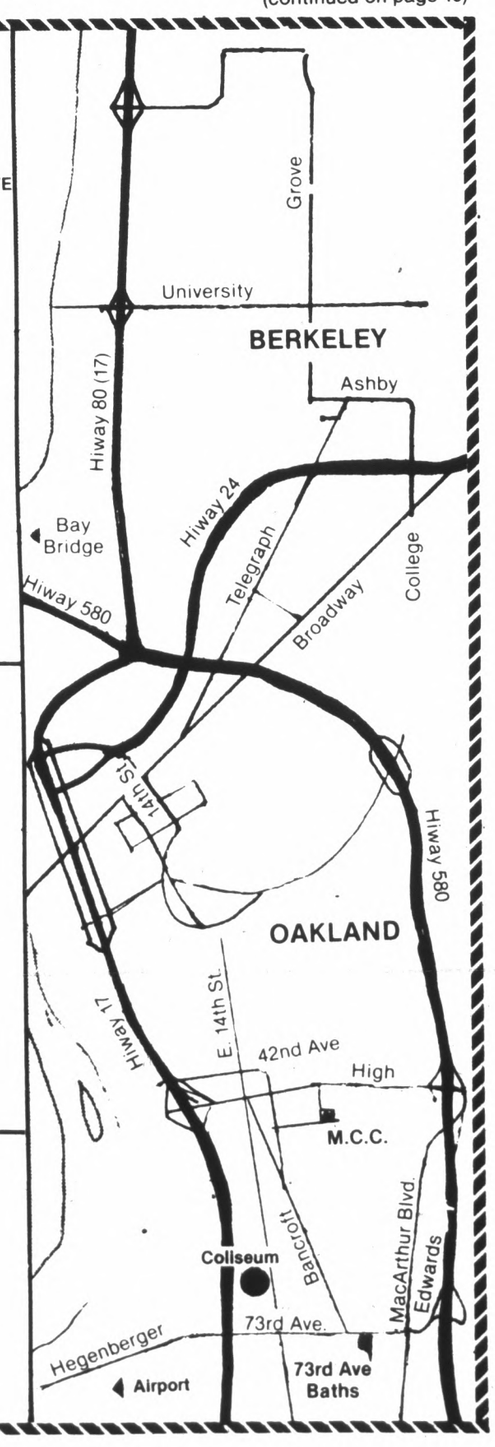


Photo 1981 Kim Corsaro

Ladies Against Women *— with Virginia Cholesterol are part of a* Laugh-In for Lefties. *Complete details on our centerfold calendar page, Nov 21.*

New Clinic for Women of Color To Open in E.B.

The Berkeley Women's Health Collective first opened its doors in September, 1970, when a group of women, most of whom worked as medics at the Berkeley Free Clinic, came together over their concerns that women's health care needs were not being met — either in the community at large or at the Free Clinic. From that beginning eleven years ago, the Health Collective has worked diligently to provide superior, low-cost, alternative health care to all women.

As women's health issues are the main focus of our Collective, we've taken the process of dealing with these issues a step further. In December, 1980, we felt our Collective was not adequately meeting the particular health needs of 3rd World women. So a paid 3rd World woman staff member laid the groundwork to create a place where women of color could go for the same kinds of health care as provided by our Collective, but staffed by women of color, and located in a 3rd World community.

In June of 1981, after much exerted effort and negotiation, the South Berkeley Community Church donated a site located at 1802 Fairview Street (corner of Ellis & Fairview), Berkeley, to house what will become the Satellite Clinic for women of color.

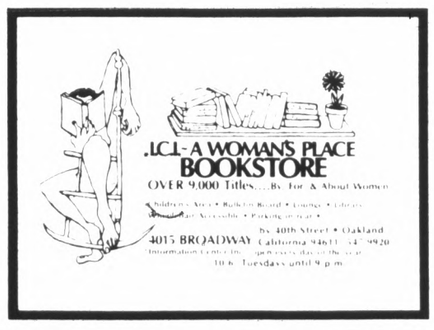
Julienne Brown is responsible for the creation of the Satellite Clinic and will coordinate it when it opens, initially for one afternoon a week. Once it starts to accelerate, we hope it will expand to more daytime clinics and perhaps some evenings.

The goals of the Satellite clinic are:

- To provide culturally relevant, low-cost and/or free, wholistic and traditional health care to women of color/3rd World women;
- To provide a training facility where women of the community can learn entry-level skills as medical assistants, lab technicians, intake & billing clerks, information & referral coordinators;
- To encourage women to become educated health care consumers through direct participation in the delivery of women's health services; and
- To help combat the high rate of infant mortality in Alameda County.

The Satellite Clinic will provide general medical and gynecological exams; VD testing; birth control information and techniques; pregnancy testing and counselling; abortion referrals; and information and referrals to doctors' offices and other clinics. There will be nutrition information and counselling specifically geared to teenagers and young women of child-bearing age; as well as menopause raps and information for women in the middle years.

The Satellite Clinic Advisory Group meets regularly on Saturdays and enthusiastically invites women of color/3rd World women to join our group. We need your interest, energy, input and determination to have a successful clinic and a place of our own. For meeting dates and times, please call the Collective at 843-6194 and ask for Eileen Gaines. In unity is strength — do join us!



Helix

4000 Women in the Woods — Part II

by Regina Gabrielle and Kim Corsaro

Last month we told the story of a small group of women who got together at the West Coast Women's Music Festival to talk about what they felt was the racism and classism of the festival and its organization. That small group of women became a movement of women at the festival that ultimately directly involved one quarter of the festival participants and affected every single festival goer, and has in the month since the festival reverberated throughout the women's community across the country, as women have gathered to discuss what happened at Yosetmite and the broader issues of racism and classism and what that means to the women's movement.

Much of the "blame" and anger at Yosemite was directed toward Robin Tyler, who was the producer of the festival, and who we seen as the person ultimately responsible for everything that happened, as she had final word over finances and could veto or accept any proposal. This invoked a lot of controversy both at the festival and since the festival, as many felt that Robin was being scapegoated, and often in an anti-semitic way, as she is a Jewish woman, and many participants felt the "blame" should be directed at the women's community as a whole, because anything that happened at the festival was only a reflection of the society we live in: we didn't leave anything behind when we set foot on the land.

Another significant person in the festival process was Torie Osborne, festival director. While she was not overtly visible to the majority of festival-goers, people who were involved in the political movement and workers at the festival viewed her as accessible, and a good go-between to be able to deal with Robin, and willing to openly talk about the festival and its policies.

So theoretically, the power structure at the festival was broken down into two main areas — production (Robin) and direction (Torie). As producer Robin oversaw all the production — the stages (main stage, open mic, lecture stage), tents, lights, sound, booking acts, booking entertainment, booking workshops, etc., and hiring people to work in those areas. Robin also hired the two kitchen coordinators, Shahara and China, and oversaw that area because it was the largest budget item, next to the main stage. As director, Torie was in charge of everything else — health, childcare, disabled resoures, publicity, cabins, supplies, camping, security, registration, hiring coordinators, and workshops not on the stages.

Planning and policy-making for the festival was always a joint effort, with Torie and Robin struggling over many issues, but usually arriving at a mutual decision. But because Robin controlled the budget, she always had final veto power in terms of whatever decision was being made.

There were many specific criticisms around the issues that arose at the festival (which were outlined in last month's article), and when we got back from the land, we interviewed Robin Tyler to get her response to those issues, and the events that took place in Yosemite.

Our first interview with Robin was on September 22, one week after the festival had ended. The interview took place at the festival office, and along with Robin, there was Margaret Sloan-Hunter (troubleshooter, also billed in the program as woman-of-color outreach person), and Linda Ware (Stage Manager).

Coming Up!: There have been a lot of questions about the budget — many people felt they couldn't afford $65, and there should be a sliding scale. Questions about the budget came up in a lot of the meetings, and Torie (in one of the meetings) volunteered to make the budget public.* Would you care to comment?

Robin: It's not Torie's business, it's my business, and also this is a private business. Torie could not make that commitment, because it's a private business, a dba in my name.

The festival is a product. When you go to the Rolling Stones, they do not ask you to publish their budget.

You tell me where you can go for $65 a day and see our acts on the main stage, workshops all day, volleyball, tennis courts, camping — you can't camp for that kind of money.

People keep questioning me about money. I don't see why I should have this pressure. I mean, it's a project — you dont' go to a movie theatre and say, now let me see your budget. And what we're putting on is theatre.

I think for $16.25 a day, for people to get that much and then to feel, well what am I giving her my money for . . . ? Then this isn't the event for them to go to. If they don't see it as an incredible amount of stuff to go to for that money, then I don't, in the name of accountability, see why I should have to publish this budget. It's a private business.

Last year I made $10,000 and I paid all the profits out, and then I broke even. I was only paying workers $50, and when I paid them the extra hundred, they were in shock, because everyone was looking to get cheated. I didn't know I'd get $1600 in bad checks, so I ended up losing money.

But this year, we paid people well, and had I made profits, I certainly would have put it toward next year, cause I'm tired of having to go on the road and do all these bookings. So, it's inevitable that I want to profit. But this accountability, $16 a day and now I want you to account for everything you're doing for me, I think it's ridiculous. There's a lie in that. They don't do that for the man.

Coming Up!: It isn't so much a matter of mistrust, although there certainly is that out there, but as women's culture wanting to distribute the wealth equitably . . .

Robin: How much can we distribute the wealth when I pay out $50,000 in salaries and I won't make a cent, how equitable can I be?

So, I don't want to keep going over this except to say what I have said from the beginning, that this is a private business, and nobody has to watch over this to make sure this is equitable. Anybody that would give out $10,000 worth of profits is obviously honest. Anybody that would send in $1600 worth of bad checks is not.

Coming Up!: There's something else that concerns money. One criticism that came up at the festival was around there not being a sliding scale.

Robin: There was, though. Read my brochure. $65 was the bottom. I just didn't do the top, because you cannot do it for less than that a day. You cannot. We're just going to break even now.

The brochure says " . . . our ticket prices are the absolute lowest possible. If you can contribute more, please feel free to do so."

Coming Up!: But the idea of a sliding scale is if $65 is the minimum you can afford, you go down on the other side and have some women paying $50 or $55 who can't afford as much, but then you have the slack taken up by the other . . .

Robin: But it doesn't happen, because most people take the bottom. It's not working class women, you know. Do you know how many people showed up at the gate and said they forgot their ticket? Too many for it to be real, but they had their receipts. We're doing 4000 people, and a lot of times its the middle class women who say we want work exchange, its the middle class women who say we want the bottom.

If you want people to come in for less, why doesn't the community get sponsors so middle class and upper class women who are complaining about us not doing enough, why don't *they* sponsor working class women. Otherwise, it's only me, one person taking the risk of losing $20,000-$30,000, in case we don't break even.

So, next year we're going to put out: "Would you like to sponsor somebody?" The sponsorship should be taken by women that are willing to subsidize other women so it doesn't fall down to one person who's working at the lowest — I can't work for no lower salary than nothing. I don't even deserve to work for nothing for four months.

Let's see if all the women who are complaining about making sure that we do well for working women, I know because I was starving for 13 years, let's see if they take some responsibility to make it so that I don't have to worry about maybe losing $20,000-$30,000, let alone not making any money.

We shouldn't have work exchange. Work exchange was instead of a sliding scale. This was some sacrifice. 375 people work exchange. And then why did so many show up and not work, or not show up? You know, you ask us why we had some kind of mistrust. I don't mistrust working class people. But there's some kind of "take care of me, you have total responsibility for me, you take care of men," attitude.

**In last month's article we quoted Torie as saying at a meeting that "the books could be opened to people." We misquoted her: what she did say was "that she would be willing to disucss the budget with people and any questions anyone had about it."*

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And very few people got turned away from work exchange, just toward the end, a few. But we basically took everyone.

One of the things that bothered me, that came up again & again, was how could we allow people to work like the women in the kitchen, 20 hours a day. In the kitchen they had 32 work exchange people and only 17 showed up, and also people don't do their work shifts, and so all of us, not just the kitchen, had to work 20 hours. I don't think everybody should work that hard, but how do we get people to pitch in? — if you don't want them to work that hard you've got to do your 3 hours.

When that camp left on Monday, there were only 20 people there to clean the whole thing, and they stayed till Friday or Saturday, and by the end it was 8 people. So everybody wants it, but nobody cleans up, nobody stays.

Coming Up!: We keep hearing you say that the community has to take responsibility. How does that get out there in the community, because obviously the community is feeling like . . . how does the community get their input to work on the upcoming festival?

Robin: They call us, and they say what they're interested in, and everybody that wants to work, we funnel them to the area they want to work. And I'll tell you something, people that want to work, usually get work.

Linda: It does take some initiation from the community, but if they want to work, that's what they're going to have to do, because it is a lot of work, and a lot of people back out.

Robin: But what I'm saying, is every year there will always be some area, I believe, until people can come up and do the input here. Again, it just moves to the community. But I think it will be some area, but the idea is to take that energy of conflict, and to turn it around and make it terrific, and that childcare area's just the best example I can see of people coming in — the disabled yelled at us before we ever had the first festival, you see?

Coming Up!: Well, why wait until you have a group of people angry and wanting to criticize? Why not have an open forum?

Robin: When people came in and wanted to do the three Latina workshops, we were open to it. But they came up *here*. We didn't close off. You know, we produced 10 million things in those four days, so if people have creative ideas they've got to know they can come here.

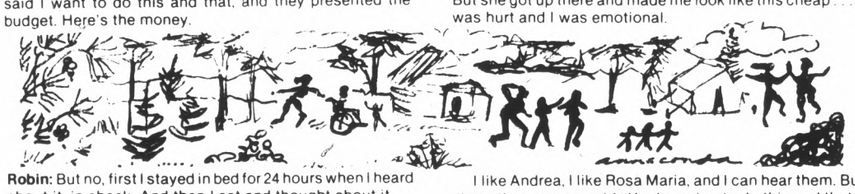
Coming Up!: That's the key thing. We don't think the community knows they can come up here. We hear what you're saying about the community, but we have to feel invited and welcome, and then you will have people coming in.

Margaret: There were thousands of bilingual leaflets, for example, that went out about needing coordinators.

Sometimes our community sees women on stage as stars, and therefore inaccessible. Women are very surprised to walk into the festival office and see Robin at the desk.

Robin: I am a creative producer, so people come in here with creative ideas, it can be around anything, and if it's creative and they're here to work on it, I'm here to encourage that kind of work.

Margaret: Give you the example of childcare. Childcare said I want to do this and that, and they presented the budget. Here's the money.



Robin: But no, first I stayed in bed for 24 hours when I heard about it, in shock. And then I sat and thought about it . . . it's a lot of money, but I knew that his area had to be dealt with.

Coming Up!: So, what we're hearing is, if there's a criticism, then you want a solution.

Robin: Yeah! — or suggestions. And people came up here with a ton of them this year. Even though I thought Latina day was a great idea, I cannot oversee everything, which means I'm working day and night. So, you not only have to come up with your suggestions, but you have to also bring them into focus.

And there wasn't enough bringing it into focus. If you don't do it one year, it's like opening off Broadway, you do it next year. But, not everything is going to be as successful as that main stage, because that main stage means I have been in show business for 22 years. So, I know how to produce. That's my field. I am very professional. And so when they see all these stages running and maybe a workshop doesn't run as well, it's because my skill takes 20 years to get. It's called paying your dues. That's with any area, anybody. You've got to pay your dues in a business, and this is a business.

We're basically using a show business format. Our movement has not been produced. We have lost a lot of people in the women's & black movements, a lot of people on the left. You know, I watch the Right, I watched Ronald Reagan getting elected. I watched them produce him. They're very smart. They do their rallies and their songs and their positive and their reinforcement. And a lot of times we forget about that.

We are so much, which is necessary, but so much into the criticism that we forget about the songs and the joy. And the only way to expand our movement is to figure out how we can give the feeling of this is the way to live, the joyous way. We've got to be a more positive image in order to get people cause nobody's going to walk out to meet us when they have the brass band on their side. And so, what you've got to be is somebody that's skilled at putting a brass band on. And how do we use that skill of production into making our movement more up?

Well, I have to tell you something: to have that kind of joyous experience, to go into a place and to walk out there and feel joy, because of music, culture, poetry, sharing, crying, criticizing . . .

Coming Up!: We're totally confused. Whose culture? And whose joy, and whose . . .

Robin: I'm talking about one particular business. I'm talking about the movement as a whole must produce themselves, and present a positive image of our lives, laughter, culture and politics . . .

Coming Up!: Can you define your definition of culture for us?

Robin: Culture is music, laughing, dancing, poetry. I mean music, song, dancing. Culture! I mean, what is culture?

Coming Up!: How do women who are Black, Latina, Asian, American Indian, or of mixed heritage celebrate woman's culture when they don't see themselves visible? When they don't see anything in the program speaking to them?

Robin: Eight of 18 of the acts had women of color in them. And 5 were women of color, a third at least of the workshops . . . and if you're telling me that you can't relate, you come up with something cultural that you can relate to, then you come up to the office.

Coming Up!: OK, we think that has to be made clear to the community. That the office is open. So, what you're saying is you have this business, you have this production. That you, Robin Tyler, are in charge of the stages and you put on this wonderful show. But if we wanted to be . . .

Robin: Say you wanted to dance, like some African and some stuff like that. Whatever you bring me. I know my Jewish culture. The idea is you can't expect me to know your culture, and people did come up with different ideas that we incorporated, like the Latina day.

Coming Up!: But what the community sees is that this is produced by you, it goes back to you. So you get 4000 women in the woods, but you don't get 4000 women that are all one culture and then what happens is we don't know we can come here and say "we should have a space where Asian American, Black, or American Indian women are spoken to, and not only these people are spoken to, but a process where we can share that culture, and we are enriched.

Robin: Oh, I see, you're talking about culture. You're not talking about music, song, and dance. You're talking about your culture.

Coming Up!: Right, so you have women of color saying: Culture? We're not seeing it in *your* eyes, because how can we . . .

Robin: You want the truth? When I added in "cultural festival," it was because it was always Women's Music and Robin, and I'm a comic, I'm a cultural artist. So I added in "cultural," because I wanted to put poets, comics, dancers and not just musicians. So when I was thinking of cultural, to me what it meant coming out of show business, was cultural things, like poetry and comedy and dancing, and when you're coming to me as women of color and you're saying culture, well let me tell you, when I put that on there, I never thought about that.

Coming Up!: Exactly . . . and if you have this business, then we think that maybe you have to realize you're going to have all of these different opinions and that these people are not . . .

Robin: I understand that. I hear you now. But you're not yelling at me and saying you fucked me over because you missed my culture because you wanted to. I didn't want to. Until just now I didn't understand that you and I had separate definitions of culture.

I come out of Hollywood. I come out of show business of 20 years. So when you don't know what a producer is and we talk culture I think you're talking to me out of something else.

Coming Up!: It's obvious that a lot of people aren't feeling like they're spoken to, and you're saying that you're open, but that it has to get out there.

Robin: Plus I live in San Francisco now. I only came here in May, and people who came to the office with suggestions a lot of them got implemented. That doesn't mean every idea will get done because it may not fit in, it may not be in the budget; it doesn't mean anybody who comes with an idea automatically gets that idea done.

Coming Up!: On another subject, we would like to get your reaction to Saturday night; what did you think when the group of women came singing in?

Robin: You know what my first thought was? Oh, you're going to hate it. My first thought as a producer was I wish they'd done it at 6:30 and we could've videotaped it. I thought it was very exciting, that kind of energy, and I thought if we had a documentary! No matter what the conflicts were, those are memorable moments.

The program and everything takes a lot of thought and a lot of time. And on the other hand at that point the dissention had built up, so I was very mixed. I thought, I wish I had it. And on the other hand I was angry because we had put so much into the program.

I'm very conflicted between being a radical and being a producer. I'm very conflicted because I know you want the show as smooth as possible for those on stage who don't know what's going on and who are workers. On the other hand, you can't produce dissent.

The only thing I was angry about Saturday night, I thought the women of color had very good things to say. They had agreed not to trash the festival. They did not. They were gentle. Their criticisms were very real. But the white woman that got up there, and said "we think its unfair and we want to turn it into a collective." All these things that we had put a lot of thought into, and put in the program that she obviously hadn't read. So she lied. "There was not refund policy," which there was. That white woman when she told me everything that was wrong with the festival, when it took us weeks, months to figure out policies. Then she got up there and tapped onto what was a very valid criticism about racism. And not my racism. Women at the festival wouldn't work in the kitchen because it was women of color and therefore some white women didn't want to work and those are valid criticisms. But when she got up . . . I shouldn't have lost my temper. But she got up there and made me look like this cheap . . . I was hurt and I was emotional.

I like Andrea, I like Rosa Maria, and I can hear them. But that other woman said "You're going to do this and that." Well, if people want any kind of power or responsibility, they must have skills, and an understanding of the business. So people who deal with me are going to have to have an understanding of what we're doing. Creative input is terrific. It could've been much better but to assume that we're not paying any attention to it is really wrong. If people have creative suggestions I'll hear them, but it can't be in the form of demands. It must be creative.

After our interview with Robin, we learned that Torie had been locked out of the festival office and her files had been confiscated. Torie was festival director and shared much of the responsibility in policy decision making, and also had been very accessible on the land in terms of political process, so we felt it was important to get her view on what happened at Yosemite, and find out why she was locked out.

After Monday's incident with the Kitchen Workers (see their statement) in Yosemite, Torie and Robin spent the evening together talking about the events of the festival. The next morning, at Robin's urging, Torie stayed on the land while Robin returned to the city. When Torie returned to San Francisco on Wednesday, she found that she had been locked out of the festival office, her files were confiscated, and she was completely cut off from the festival. It was totally unexpected.

In a second interview with Robin, we asked her why that happened. She said she was feeling very paranoid and mixed up at that time, she didn't know who to trust, or if Torie was part of a set-up or not. "It was understandable for me to be paranoid."

Robin's view of the festival events is basically different from that of Torie's According to Torie: "Robin doesn't come out of political movements. It doesn't mean she's not a political women, but basically her approach is much more 'grassroots goes Hollywood'.

"There's a lot I've learned from Robin's approach — high level production, great lights, great sound, produce up — she wants it to be bigger and more people and more moneoy and more, more, more, more every year. It's like her approach is to see the festival as a place for herself and others to kind of experiment with creative production in the traditional sense.

"My idea about the festival, and I believe these things can work together, is much more the quality of life and that cultural doesn't just mean bringing Lily Tomlin in and not just Holly Near. That cultural means to respect various cultures or subcultures within the culture and to be basically political and a political organizing ground.

"When Robin saw and felt what was happening she felt personally attacked as if somehow 'what, my show's not good enough, what my festival isn't good enough?'

"When I saw what was happening, it was exactly what my vision of the festival was. I'm not saying we did some fuck ups so that there would be a rebellion, but to me it was like an actualization of a vision where people got a chance to take power where we usually are not able to, to develop leadership, to negotiate with each other, and to bond with each other.

"We talk about the festival as this mini world where an entire process happened. One cycle of a whole political process of people being angry and taking their power, and struggle going on, some of which was unprincipled, and ended up being incredibly principled on the part of the people who were doing political stuff. Incredibly principled. And it ended with that healing thing where differences between individual women were worked through, where people felt an incredible solidarity.

"So, the main point is that you cannot just see this festival as a place for production, producing in the traditional sense; it has got to be seen as a whole process, and people who organize it cannot be threatened by it.

"I think there are so many exciting things that could be done in terms of decentralizing control of the festival. For example, have parts of the festival produced, like childcare was, totally autonomously. I could see satellite committees happening connected to the festival that would drawn on the festival resources, and we as organizers would work on the overview. Think of the possibilities. You could work in conjunction with what the realistic abilities of the festival area. But think of the apprenticeship and teaching and interaction. And the best way to deal with racism is for people to work together and to have a common vision. And that's how people grow and move together, and struggle and deal."

As we go to press, Torie and Robin are trying to negotiate an agreement around control and ownership of the festival, and over whether or not Torie is owed money for the work she's done on the festival.

The outcome of these negotiations will strongly affect next year's festival. Both Torie and Robin agree there *will* be a festival next year, but Torie is unsure at this point whether or not she will work with Robin on Robin's festival. Torie is considering the possibility of creating her own festival, if not for this coming summer, then for the following year, which would incorporate more of her vision for what a festival can be.

At the same time, the women's community is making decisions about what kind of festival they will support and participate in. At a community meeting attended by 150 women at Pacific Center in Berkeley on Sunday, October 26, the dialog continued dealing with the many issues raised by the festival. The meeting broke up into various groups which came back together and reported that they felt the festival should be a collective process, and were in general agreement with many of the positions taken at Yosemite. The women of color group resolved to boycott Robin in anything she produced or performed, or boycott anyone who produced her. The women of color did not reach a final decision about whether to boycott next year's festival, whether to organize themselves for their own festival, or whether to be part of an alternative festival that could be organized. The women of color will continue this discussion at a meeting on Friday, November 13. The larger community group will be having another meeting in early December. There will be an agenda meeting to plan that in November. For details on the times and places of these two meetings, call the *Coming Up!* office.

In our second interview with Robin on October 19th, we viewed the video of Robin's speech on Saturday night at the festival. In last month's article, we quoted Robin as saying "I'm a Jew and I want to make a buck." After viewing the video we would like to print her exact statement that night:

"I am not a white woman. I am a loud, aggressive Jew. I am a Jew, whose father was not working class because they would not hire Jews in Winnepeg, so he fixed the dolls of rich people, so that we could eat. So don't . . . and I don't want the ism of classism and this-ism. Let me speak. I don't want the ism and ism and ism. I am a Jew, and I've started a business here as a business because I hope to make a dollar profit, or ten dollars profit, or a thousand dollars profit, one of these years, one of these years so that we can videotape our culture, so that we don't have to be invisible lesbians for the rest of our lives, so we can have some kind of history to pass down to people. Yeah, I want to make some money. You know why? Because I think it's middle class bullshit that thinks we should be poor for the rest of our lives."

Then Robin proceeded to discuss with us some of the points raised in the Statements read at the festival which we ran in the October issue of *Coming Up!*.

In response to the Women of Color Statement, Robin says that there were community tents on the land. As far as no provision for women who have no money, etc., Robin reminded us that she work exchanged 375 people, 140 of whom showed up to do the work. She said that the festival staff was representative of the women's community in terms of class. In response to "lack of input by coordinators and consumers in policy making", Robin says "it was not a collective festival, it was a business. I don't know how people could have input into the policy of the business part of it without understanding the business aspects of it." Concerning inequity of contracts, payscales and treatment of performers & other contracted services, Robin says there *was* inequity. "We paid some jobs far more than others, but we were the first festival to attempt equal pay for equal worth. The highest two paid people were the kitchen coordinators. This is the first festival where we've attempted to pay that kind of work (kitchen, childcare coordinators, etc.) equal to that of the performers." In the statement it says "The disrespect for 3rd world and women of color community representatives by the festival producer(s)." Robin says "I possible would have done better if they would have met with me privately instead of coming up with a list of demands, a lot of demands, but a list of things that weren't true when I didn't have time to negotiate." Robin agrees that there was no provision for a vehicle through which constructive criticism could be channeled at the festival.

In the white woman's statement, Robin said it wasn't true about the Latina woman being escorted from the land* (see below). Concerning Latin American Solidarity Day, Robin said she did not shuffle people off to a playground; she pointed out that she did her workshop in that area. "I thought that that would be the area where the maximum women who hadn't been exposed to that kind of day would get to hear it"

Concerning the kitchen workers statement (in this issue), Robin claims that before Saturday on the land, the kitchen workers never asked for a written contract. Robin said "I did *not* say nigger bitch, and China said it to Nan (Schlosberg) that she did not say it, and she said it to Torie. And she did not say 'if there's another holocaust, let you be the first one to go to the gas chambers.' She said 'I hope you're the first one to go to the gas chambers; and that was the end of that."

We asked Robin why China said that. Robin said we would have to ask China. We asked Robin: "Why did she make that remark at all, she's saying in this statement (kitchen workers) the reason why she said it . . ."

"There is no reason, on earth," Robin interrupted, "to ever tell a Jewish person that you hope that they are the first ones to go to the gas chambers. There is no reason on earth. None. Not being upset, emotional, pushed up against the wall, nothing. Because if a white person had turned around and said to a woman of color 'I hope the Klan hangs you' that person would be jumped on by 700 people, not saying 'we're sorry, we understand you were pushed back so far'. There is no excuse for death threats. None. Or death wishes. Do you think there is?"

"That's not what we asked you," we responded.

"Well, that's my answer," Robin said. "There is no excuse.

Additionally, Robin has changed her mind and says she will publish the festival budget, but she has not decided when or where she'll do that.

•

Originally there were two stories that appeared in the white women's statement as examples of racism at the festival. The first was a story of two groups of women, one white, one of color who arrived at the festival gates without their tickets. The white woman, Bonnie, was told, "you have an honest face" and allowed into the festival, but the women of color were required to pay an $85 deposit. Shortly before Terry Hess went up on main stage to read the white woman's statement, she spoke to some women of color who told her that that was not how it happened to them, and based on what they said, that section of the statement was deleted for the main stage reading. In our interview with Robin Tyler, *Coming Up!* was told that many women showed up at the festival without their tickets. Bonnie stands by her original story as being exactly what she experienced at the main gate. *Coming Up!* has not been able to determine whether the women of color who approached Terry back stage were the same women that Bonnie says she saw at the main gate.

The second story widely circulated is about a Latina woman being thrown off the land for speaking out from the audience in response to what Robin was saying from the main stage, and not being allowed to get any of her possessions or connect with her lover. As far as *Coming Up!* can figure out, that is not what happened and this is how the story got started: On Friday night the Latina women were very frustrated when they were unable to get their statement read from the main stage, and they shouted out at Robin whenever she would be on stage talking. Robin became very angry and sent security to silence the women. One of the women in particular, Lynette, was told she would be taken from the concert area if she would not be quiet. Lynette went over to the group of women who were discussing how to get their statement read from the stage and told about being threatened by security if she didn't be quiet. At about the same time, another Latina woman who was not involved with the group trying to read the statement came up to the group and told them about a woman she knew who had been thrown off the land and was unable to connect with her lover or get her possessions. She did not know the racial or ethnic background of that woman. In our interview with Robin, *Coming Up!* learned that there was a woman thrown off the land who had a history of being violent, but Robin said she came back on the land later anyway, under certain conditions. She said there was no other woman thrown off the land for any reason, and we have been unable to find any evidence that there was. Apparently Lynette's story and the other woman's story got combined in the retelling of the night, and turned into the story that we all heard that ended up in the white women's statement.

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The way it should *have been,* HOMECOMING

Did you ever dream of going to your high school homecoming with your *real* lover or date? Well, here's your chance to relive homecoming as it should have been.

The Gay and Lesbian Campus Community of San Francisco State University presents HOMECOMING, a recreation of a high school homecoming dance onboard a boat cruising San Francisco Bay.

Boarding begins 8:30 p.m., Saturday, November 7. Departure time is 9 p.m. sharp, and the cruise ends at 1 a.m.

Guests are encouraged to wear high school attire from a period appropriate to their age. Of course, there'll be dancing, and for the thirsty, a cash bar.

Tickets are available, in advance only, at Headlines, Gramaphone, and the GLCC office at SF State. The cost: $7.50 for students with current high school or college ID, $10 for everyone else.

You can get all the dirt at 469-1952.

Astrological Forecast

For the month of November, 1981

by George Hurd

Considerable speculation has been directed to the coming "grand alignment" of the planets. What is meant by this is **not** that all the planets will be in a straight line from the sun. However, all the planets will be on the same side of the sun in a fairly narrow arc (around 65 degrees) roughly defined by the positions of Neptune and Pluto. This will create a funnel with the earth at the point in the fall of 1982-84. The section of the zodiac so defined will range from late Libra/early Scorpio to late Sagittarius/early Capricorn. There will be particularly critical periods each fall when the moon also moves through this section of the zodiac.

Consider the image of this phenomenon — the earth at the point-end with all of the other planets, the sun and the moon aligned in a narrow wedge. Though this is not a unique arrangement — it occurs every 400-500 years — it is the first time we have been aware of the outer planets, Uranus, Neptune and Pluto. Planets are discovered as we collectively are able to utilize the energies symbolized. These outer planets symbolize transformational energies, revolutionary changes, death/birth experiences. Keep the image in mind. Next month's introduction will explore some of the possible expressions of this alignment.

Aires: Opportunity for intimacy appears in some unexpected places as you experience an interest in closeness without the all-too-familiar feeling of restriction. Conditions at work prove supportive; spending some time with that particular co-worker could lead to strengthening a special relationship that benefits you both, professionally and personally.

Taurus: Re-evaluation of relationships underlies a mid-month period of withdrawal. This takes place on the abstract level in terms of what it is you want and value in your interactions with others — and on the practical side in terms of how well existing relationships are meeting these needs. It all falls together by the end of the month.

Gemini: Having survived another retrograde period of Mercury, your ruling planet, you find things moving ahead again with most of your time and energy devoted to work. Paying attention to communications with someone special early in the month allows for maximizing both professional and pleasureful possibilities, especially that surprise hit at the end of the month.

Cancer: The children in your life — creative and procreative offspring — as well as the child within yourself — make demands on your time. Playfulness in dealing with all this is the key to an active, expressive and productive month. The new moon on the 26th (Thanksgiving) begins a new phase at work as well as an opportunity for improving your general health and sense of well-being.

Leo: Most of the month finds you in a quieter mood than usual with more interest in being home and spending time with those closest to you, rather than out and about. The familiar becomes more comfortable than the new; you may even want to be by yourself more. The mood passes and monthend finds release in a burst of new activity.

Virgo: You share with Gemini the rulership of Mercury and are also experiencing the release from its retrograde phase; things are moving forward again. Opportunity presents itself for economic development, quite probably requiring the learning of a new skill. Expect an important change in your living situation by the end of the month.

Libra: Your natural inclination toward the finer things in life finds you interested in material possessions and their use — especially in and around the house. You may not want to get ride of some of that old stuff as you redecorate, but it has to go to make room for stuff that better suits your new style. Take advantage of your end-of-month charisma.

Scorpio: Self-confidence could be overdone and leave you talking to yourself, or add considerably to the effect you have on others. New plans and contacts could take you out of town on a shared trip by early December. You're into being you this month and able to pull it off.

Sagittarius: The first ⅔ of November are preparatory to what could be a major change in your lifestyle later. A phase of your live is drawing to a close and you may be somewhat reflective about it. Your focus shifts rather dramatically from the old to the new during the last ten days of the month.

Capricorn: As a new direction or goal clarifies, your interest in working it out with others increases — possibly to the point of some self-denial just before Thanksgiving. It is a month for being with others and this helps you appreciate the role of others in your life. You can look forward to a "close encounter" by early December.

Aquarius: Stage-center would seem an appropriate place for you to stand for applause and recognition or . . . Your role-in-the-world pre-occupies you somewhat, having reached a plateau of achievement. Indications support a shift toward different objectives late in the month as the non-conformist in you stimulates breaking out of the current mode, no matter how successful.

Pisces: The magical/mystical side of you is activated, as interest in the super/supra-natural increases. Unlike you more usual feeling approach to things, your intellect plays a marked role — reading and talking in the exploration of new ideas draws you into some stimulating interactions — not limited to the mental plane.

The **full moon** is on Wednesday, November 11, at 2:27 PM, in Taurus; the **new moon** on Thanksgiving, 6:39 AM, in Sagittarius.

***Nisei Bar and Grill** — a contemporary play focusing on two generations of Japanese Americans who gather to share memories, hopes and dreams. Now faced with eviction from their local hangout, the bar-goers must try to find their futures without losing their pasts, while the tears, laughter and liquor all pour freely. The play opens Fri, November 13 and runs thru December 20, at The Asian American Theater Company, 4344 California Street, SF. For ticket & time info call 752-8324.*

Striking Theater Janitors Need Gay Support

When you go to the movies you usually buy some popcorn, candy, or whatever to munch on and when you're finished you throw the rapper or packaging it comes in on the floor. Later, a theater janitor cleans it up and none of us give much thought to how much the janitor's paid or what their working conditions are like.

Currently members of theater Janitors Local 9 in San Francisco are asking us not only to think about these conditions, but to help them make them better.

Why us? you may ask. Well, a significant number of Local 9's members are gay and Sal Roselli, their Business Representative, is the first openly gay person to serve on the San Francisco Labor Council. Sal is also Political Action Chair of the Alice B. Toklas Memorial Democratic Club, and an active member of Solidarity (a lesbian/gay activist group).

The union is striking two theater chains, United Artists and Syufy. All other San Francisco theaters have signed interim agreements with Local 9. The cost of living has risen 44.2% in the Bay Area since their last contract and the janitors are asking for a 9.4% wage increase. Syufy and UA offered only 4.3% and are refusing to carry on serious bargaining.

These corporations own theaters nationwide and they are raking in millions in profits on blockbuster films, not to mention those munchies we eat. Top United Artists executives make over $40,000 a year while offering their employees a pittance.

The striking workers are hard-working employees who do the unglamorous job of keeping the theaters clean day after day, year after year. They are fighting just to slow down the decline in their modest standard of living. They need our help and are asking us to join them for a March and Rally, Thursday, November 5.

We're to join their picket line from 5 to 5:30 p.m. in front of the Alexandria Theater, 18th at Geary Boulevard, then at 5:30 march down Geary to 9th Ave and the Coliseum Theater on Clement Street and finally back to Geary, ending up at the Coronet Theater at Arguello and Geary Boulevard for a 6 p.m. Rally.

Local 9 is small and there are ten theaters to picket, so many groups are adopting a theater and sending their members to swell the picket lines. Alice and Solidarity have adopted the Coronet. Maybe your group could adopt a theater.

You can also individually, or as a group, boycott them. The ten theaters are: The Alexandria, Balboa, Coliseum, Coronet, Metro, Cinema 21, Empire, Stonestown Twin, and the Vogue.

For more information on the strike and ways you can help call Sal Roselli at 775-2677 or drop by Local 9's office at 240 Golden Gate Avenue.

In the spirit of *Norma Rae* and *Nine to Five*, help out!

Sixteenth Annual CMC Carnival

There has to be something special about an event that's been popular for sixteen years. The event is CMC Carnival sponsored by the California Motor Club and scheduled for Sunday, November 15th.

"It started as a winter activity for our club," says Tom Grabow, past president of CMC and an organizer of this year's carnival. "Up to that point most motorcycle clubs had one major event a year, usually a summer run, something the CMC also pioneered."

"The first carnival drew about 300 people," Grabow continues, "and has grown so much over the years that last year we had to move from our old location at Seamen's Hall. We now draw eight to nine thousand people for the day's fun and games."

"From the outset CMC Carnival was seen as a way to raise money for deserving charities within the Gay Community and the large community of which we're a part," he adds. "Over the years many, many charities have benefited from the event."

The Carnival is a combination of booths selling food, drink, arts and crafts, and offering various games of skill for the chance taker. This year there's also floors for dancing, one for disco, and one for square dancing with live music by country-western 4-Wheel Drive.

To top it off, contestants for the title Mr. Carnival, who campaigns in the bars in the weeks before the Carnival by soliciting votes at ten cents each (the money to go to the winning contestant's favorite charity), will be on hand throughout the day making last minute solicitations. The winner and new Mr. Carnival will be announced in a special ceremony MCeed by Warriors Motorcycle Club member, stage and film star, Peter Bromialow, last seen in *Evita*.

"It will take 35 bartenders and 100 volunteers to cope with the expected hordes, but in the end it's worth it," concludes Tom Grabow. "Our memnbers and members of other California motor clubs, plus the thousands of people who come, have a wonderful time and all the money goes to good works."

All drinks: beer, wine, soft drinks, and hard drinks are $1.00. Tickets can be bought at the Ram Rod, Febe's, Jaguar, All American Boy and All American Mail Service, for $6.00 in advance. They will be available at the door the day of the event, 155 Jones Street, San Francisco, for $8.00. The carnival runs from noon to 7 p.m.

For more info phone 552-9400.

The Kitchen Workers Statement

by China Reid and Shahara Godfrey, Food Coordinators

There has been a lot of confusion and controversy about events and women's political and personal intentions surrounding many events before, during, and after the festival.

The issues involved for us are both personal, professional *and* political.

We know, we have felt issues of racism around the festival, both at the festival and on a one-to-one basis, in and around the kitchen from some white women, and from some of the festival organizers — sometimes sublte and indirect — sometimes blatantly open and overt. Our story invovles three issues as we experienced them. Yet at the same time, we also experienced good working relationships, good political and personal connections with the festival organizers. There are some women we can struggle with.

Our story also invovles ourselves as professional women and workers.

The issues of racism directed against us were often confused with our issues as workers. As we clarify the herstory of our relationship with the festival to ourselves, as we have gone through that process, we have realized as women of color, as women, and as workers, how issues of integrity, of trust, and communications are interconnected with issues of racism.

We have felt intense pain around this festival. We have also experienced joy and satisfaction. We along with many other women, pulled off feeding about 4300 women for 4 days and 200 women for a week before. We did it! We are proud, along with the other emotions of anger, hurt, and pain.

Feel all these things along with us as we tell our story. Remember, what we are about is telling the truth, as we know about the past, so we can build our communications stronger and better in the future.

Before the Festival

RUMOR: Robin Tyler "put us in the kitchen and paid us very little."

TRUTH: We are 2 lesbian women of color, who cook and who submitted a bid for a job on the festival. China is a professional chef, and Shahara is a caterer and was a food coordinator on last year's festival. We felt our experience and expertise was valuable and we wanted and needed jobs.

We applied for the food coordinators' position in early July. There were other applicants. We were hired in a meeting with Robin Tyler, Torie Osborne, and Marj Plumb, on the basis of our experience and our written menu and budget projections for the job. Our salaries were agreed upon immediately; and that we would be autonomous in hiring a staff of 5 women, and we would have automony in our area.

In a meeting with Robin, we were promised a written contract including financial terms, *and* job responsibilities. We never received a contract, and later were told that none of the festival coordinators were receiving written contracts that we therefore wouldn't get them.

We want to make it clear, our problems with Robin were not around money. We were sure we would be paid, as Shahara knew from last year. The issues were around clarity and autonomy of our job responsibilities. Before the festival, there were *many* areas of miscommunication and indirect communication. These led to us feeling that Robin and some of the festival organizers did not trust us to do the job. When we attempted to talk directly about the problems, we were told consistently that everything was fine. We realize there was racism towards us involved in the process. For example, the menus we submitted were first approved, then changed several times by a confusing, collective process by the festival staff that did not include us. We had been guaranteed autonomy in our area, but after we figured out the food orders once, the ordering was taken out of our hands completely. For example, some of the food items were not ordered with quality in mind, such as the peanut butter and the bread. Work exchange policies seemed unclear and changed several times.

To sum up, we did not feel we had control over our job. The miscommunications and feelings of mistrust toward us by some of the festival staff built up over the summer.

The Festival

The pressure cooker began to explode. Miscommunication and lack of communication with some of the festival staff was consistent:

- Our work exchange staff was less than half of what we expected;
- Confusion around allocation of food to the various areas, primarily the performers' tent, and the stage area.
- Promises for hot water for the festival goers were made by Robin, without checking with us on the facilities available for use; as a result of this all our staff and workers got constantly hassled for it.
- No announcements for meal time change or the hot water problems were made from the stage, despite repeated requests.

Many other instances of confusion around our job responsibilities were apparent. Our job was difficult enough without the lack of organization and overall planning we had to deal with. The underlying feelings that we as women of color and workers had was being mistrusted and undermined in our work. By this time our working relationship with Robin had deteriorated. She never dealt with us directly, but always sent other women to deal with us. Meanwhile, as we worked 18-20 hours daily to get food out for 4500 women, as you all know, much discussion and organizing and raising issues around racism and classism was happening.

Although Robin believed we somehow were key organizers or "instigators" for these political discussions, we linked up with what was happening only later in the festival.

Part of what led to the tense explosion between China and Robin on Monday was the fact that Robin was threatened by what was happening and *saw it as a personal attack*, and "blamed" us for organizing against her, while we were too busy in the kitchen to even participate in some of the happenings. Robin's mistrust and accusations against us, which we primarily heard about through other women, hurt us very much. Because there were even times when, despite the growing mistrust and the subtle racism directed at us by some of the festival staff, we put these issues aside and focused our attentions on fulfilling our job responsibilities.

Our first involvement in the political organizing at the festival was on Saturday morning, when we learned of the meeting by the hot dog stand and the women of color meeting at 2pm in the lodge area. We introduced ourselves and the question arose about whether we had a contract. We said no, but had developed one earlier in the day because we felt at this point we had to have a written contract to back up our verbal agreement with Robin Tyler. The bottom line was we would strike if the contract was not signed* As we said, our initial issues were *not* primarily money, but job autonomy and clarity. We focussed on the money issue, because trust had broken down so badly between Robin and us. We presented the contract to Torie with 2 lesbians of color as witnesses and for support. Since Torie has legal authorization to sign Robin's signature, she read the contract and signed immediately.

During this time the women of color meeting together were incredibly supportive of us and our needs for a contract. When the contract was signed, the women of color continued to show their support by helping prepare and serve the food to the 4500 women.

Leaving the Land: China Speaks

The final explosive incident we wish to clarify was our interactions with Robin on Monday, September 14, 1981, the day after the festival officially ended.

On Monday morning, we went to talk to Robin, to check in and to clarify when we were getting paid. We felt good and went to talk to her in good faith. The Big Job was over!

When we arrived, we were subjected to an abusive verbal monologue by Robin in which she accused us continually of organizing against her, instigating the political happenings at the festival, not being capable of doing the job and called us thieves and liars. The insurmountable joy we felt at successfully completing a monumental job, the anger at being accused and not being heard, shocked us both. Shahara was numb with silence and I was livid. The highly intensified dynamics increased.

Robin continued to yell at us and I yelled back. Finally, reality settled in and realizing Robin wasn't hearing anything, I said, "excuse me" and we headed for the door. She said, "yes you are excused," and opened the door abruptly for us to leave. Shahara walked past me and out the door. Then Robin said, "and you *Nigger Bitch*, you're dismissed." I walked out the door, which Robin proceeded to slam afterwards. I stepped onto the porch with all this rage boiling over. I turned around to go back inside and knock the shit out of her. My anger was uncontrollable, but then she slammed the door in my face. My anger was uncontrollable, but then she slammed the door in my face. I was furious! I walked down the steps and turned back to Robin's house with all the intentions of using my words like a lethal weapon. I blurted out the most hurtful words I could imagine. I said: *"If there is another holocaust, let you be the first one to go to the gas chambers."* Robin opened the door and asked me, "Are you saying this because I am Jewish?" I replied, "No, because you are Robin Tyler!!"

We know as we say these words that anti-semitism is as ugly and demeaning as racism. One vicious phrase doesn't cancel another out; both are demeaning and humiliating to the person who says them as to the person they're spoken to. I regret deeply falling into the use of that anti-semitic statement. I was so deeply hurt by the abuse, the accusations, the lack of trust, the racist remarks by Robin, it didn't seem to matter anymore. It doesn't excuse my remark, but it is in the context out of which it came — Robin's injustice, disrespect and outright abuse and lack of human-ness bred a similar energy.

What happened then was I broke down in tears. Shahara and I went to talk to Torie about what had happened with Robin. Then we met with Robin and others down by the lodge. Robin then told us we were to leave the land immediately. She paid us by check and kicked the entire kitchen staff that had been hired by us, off the land. Although we were willing, despite our pain, to fulfill our contract and stay through Wednesday to feed the clean-up crew. We were given gas money and a van for transportation and we left.

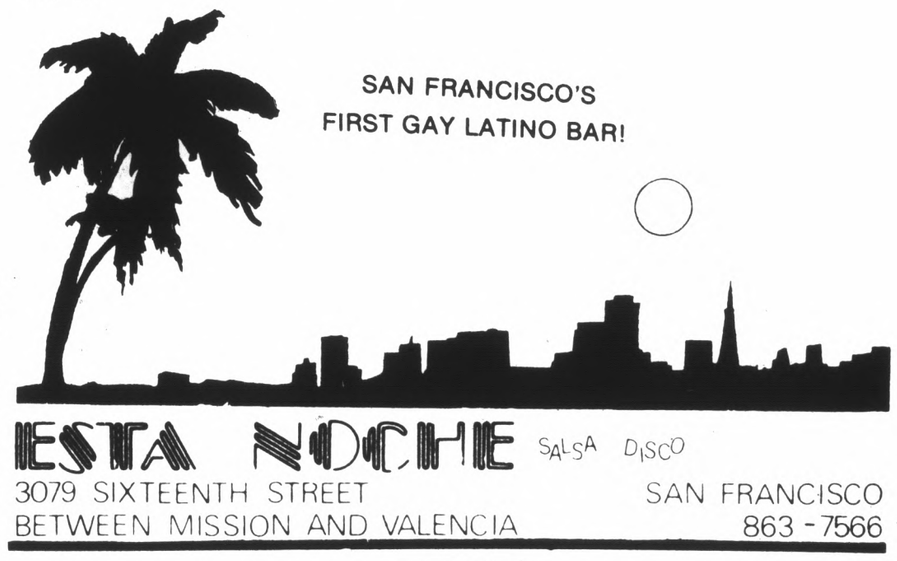
Since We've Been Home

Since we've been home, a lot of women have asked us to clarify what happened and we feel all interested women should know the truth as we see it. That is why we decided to create this statement.

We would like to give our warmest thanks to our kitchen staff: Becky Elizares, Linda Elizarrey, Kim Bearheart, Aneesa Ghaniyy, Alicia Stiles, and all the women who were the work exchange kitchen staff, who did work-shifts in the kitchen, all the many women who gave us support with their love and energy and work. We acknowledge them with great appreciation and love.

Yours in Sisterhood and Struggle,
China Reid
Shahara Godfrey

[Ed note: In the Oct. 1981 Coming Up! article on the music festival, the section concerning the strike said: "In the event of a strike, the only people who would eat would be the children." This should have been: "In the event of a strike, the only people who would eat would be children, medical, disabled, emergencies, pregnant women and mothers."]



THE STARS COME OUT AT Ollie's

COMING ATTRACTIONS FOR NOVEMBER

NOV. 1 - CAT HERMAN 3-6 P.M. GLAD RAG BENEFIT Berkeley Symphonic Band & E.Y.G.P.T. 5-9 P.M. $5
NOV. 3 - PACIFIC CENTER BENEFIT Champagne Reception for MIDGE COSTANZA & ANDREA CANAAN hostessed by PAT BOND
NOV. 6 - DEBBIE SAUNDERS 8:30 P.M. $3.50
NOV. 7 - MARY WATKINS Solo Concert 9 P.M. $5
NOV. 8 - FUNDI - 3 - 6 P.M. Films by BARBARA HAMMER 7 P.M. $3.50
NOV. 13 - JILL ROSE DANCE BAND 9 P.M. $4
NOV. 14 - DANCE CONTEST D.J. Gayle Rubin 10 - 1:30 $2
NOV. 15 - SQUARE DANCIN' With Skip Barrett Foggy City Squares
NOV. 16 - CHAMPAGNE & DANCING $5 D.J. Stacy, Buffet/Fashion Show
NOV. 17 - "WORD IS OUT"
NOV. 18 - LESBIAN SEXUAL IMAGERY IN THE FINE ARTS Slides by TEE CORINNE
NOV. 21 - 'OTHER SIDE' 8TH ANN'Y. Reservations Only 892-7779
NOV. 22 - SOFT SUNDAY With Gayle Marie
NOV. 28 - LAMBERT VAN BUUREN & Cultural Women's Dance Theater 8 P.M. $4
NOV. 29 - SOFT SUNDAY With Gayle Marie

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COMING UP! NOVEM

Photo by Union Sister Productions

SILKWOOD

FRIDAY THE 13th

COMING UP! Weekly

For complete info on raps or classes, religious, social, political and entertainment events, plus more that happens every week, see our new calendar, page 9!

'TAXI ZUM KLO'
Premieres
at the Castro
November 7th

sunday

1

Nov. 1, 1967 — Calif. Gov. Ronald Reagan holds a press conference to deny rumors that members of his staff had taken part in a homosexual orgy in a cabin at Lake Tahoe. Columnist Drew Pearson challenges Reagan to take a lie detector test, which he refuses to do.

Assoc of Lesbian & Gay Asians featured at Unitarian-Univ Gay Caucus, SF 9:30am.

Hallowe'en flea market, crafts & fun fair — women sell arts & crafts, games & community info, plus more for 2 days (10/31 & today) outdoors by Woman's Place Bookstore, Oakland. 10am-4pm. Info: 547-9920. Come see the *Coming Up!* booth & donate a dollar for a chance to spend Christmas in Mexico in the First Great *Coming Up!* Raffle.

Steve Brown, sex therapist talks about his practice, including acting as a sex surrogate, at G40+, a social group for men over 40. 2pm, 1668 Bush, SF. Info: 552-1997.

Theatre Flamenco in the El Rio Garden Cabaret. 4-9pm, 3158A Mission St, SF.

Cookie Baker & the Stetsons — hot C&W at Rainbow Cattle Co, 199 Valencia, SF. 5-9pm.

Catch the Fire — gay folk guitarist Charlie Murphy blends artistic skill with political outlook. 8:30pm, $2.50. La Pena, Berkeley.

8

Lesbian & Gay Assoc Engineers & Scientists talk about battling discrimination in "Silicon Valley", at Unitarian Univ Gay Caucus, SF. 9:30am.

Healing Massage & Psychic Skills Workshop for women. 10am-4pm, SS. Call Tasha (861-6838)

Women on Wheels — bicycle group for women rides to Rodeo Beach, meet 10am Golden Gate Toll Plaza by cable cross-section.

SF Women's Rugby Club — a clinic for beginners. 11am-1pm, free. Golden Gate Park Polo Fields, SF. Info: 392-6240.

Fundi on piano and flute, 3-6pm, free. Ollie's, Oakland.

"The Hazards of the Gay Writer" — a talk with Michael Rubin, author, spons by Bay Area Gay Academic Union, 4pm, free. Parish Hall, 1668 Bush St, SF.

Shit-kickin' music with Stir Crazy at Rainbow Cattle Co, 199 Valencia, SF. Info: 5-9pm.

See Marine World Africa USA with Great Outdoors. 626-2131 has details.

"Buckeroo Holiday" — photographs by Schott Goldschmidt all month at Moby Dick, 4049-18th St, SF. Thru 12/10

Lesbian Erotica — premiere of *Sync Touch*, Barbara Hammer's new film. 7pm, $3.50, Ollie's, Oakland.

Are you new to the Bay Area — the Berkeley Women's Center is having a potluck for women just arrived, 6:30pm.

"The Blatant Image" — a talk & slideshow about the past, present & future of this perennial women's photography magazine starting to bloom once more. 7:30pm, $2. A Little More, 198 Potrero/15th, SF. Info: 436-8030.

Cuban Lesbian Refugees: 18 Months Later — a forum at La Pena, Berkeley. Gays in Cuba before & after the revolution & their treatment in the country. 7:30pm, $2. Spanish/English translation.

15

Sex Research in the 80's — a post-Kinsey look at studies in human sexuality with John DeCecco. Unitarian Univ Gay Caucus, SF. 9:30am.

New Arena Arts Project: Food for Thought — a potluck brunch for artists interested in the NAAP, a gallery for art work, performance & public forums that question political trends. 11am, SF Socialist School, 29-29th St.

Dykes on Hykes: Briones Regional Park, Bear Creek entrance, 10:30am. Carpool & info: 843-1313 (Sue).

Skip Barret & the Foggy City Squares — dance demo & lessons. 3-6pm, free, Ollie's of Oakland. 75¢ buys Lone Star Beer.

The Patron of the Arts Benefit: 12 hours of the greatest music in the Bay Area — 2pm-2am at Erle's Solano Club, 1430 Solano, Albany.

16th Annual CMC Carnival! — CMC goes Country-Western: 3 action-packed floors, fun & games. Noon-7pm. $6 adv/$7 dr. Info: 552-9400. 155 Jones St, SF. See story page 5 for all the poop.

Acoustic Music in an intimate setting: original material & folk style music with Ellen Robinson & Sue Campbell on dulcimer. 1-3pm, free. The Coffee Mill, 3363 Grand Ave, Oakland.

Diego Torres Amaya, virtuoso of the flamenco guitar in concert at Julia Morgan Ctr, 2640 College, Berkeley. 2:30pm, $5.

The Cheaters play Rainbow Cattle Company, 199 Valencia, SF. 5-9pm.

Ripenings: *Selected works of 1927-1980* — a reading with Meridel Lesueur, an authyor of proletarian fiction since the 30's. $2. 7pm. Modern Times, 968 Valencia, SF.

Lesbian Sexual Imagery in the Fine Arts — a talk with slides by Tee Corinne on images of women loving women in the fine arts from 250 B.C. to present. $3, 7:30pm. SF Women's Bldg. For women only.

Musical Fun & Games to benefit the Lesbian/Gay Olympic Games — performance by the Vocal Minority and the Chamber Chorus. 141 Albion Street, SF. 3pm & 8pm, $5.

22

North American Man Boy Love Assoc — Pablo Delgado & Bob Turner explain the goals of this nation-wide civil rights group at Unitarian Univ Gay Caucus, SF. 9:30am.

Jazz improv with the George M'lely Trio at Community Music Ctr, 4pm, free. 544 Capp St, SF.

Grand Opening of the Ibsen Mural by Women's Bldg Mural Collective with performances by Lilith. Celebration refreshments for everyone! 4-8pm, SF Women's Bldg. RCC: 864-VIDA.

Applied Meditation Workshop with Margo Adair — basic techniques to use your inner resources for problem solving. Advance reg 861-6838.

The Lawyers play Rainbow Cattle Company, 5-9pm, 199 Valencia, SF.

29

Open forum to sound off on your favorite topic at Unitarian Univ gay Caucus, SF. 9:30am.

The Billy Band — music at Rainbow Cattle Co, 199 Valencia, SF. 5-9pm.

Tradeswoman, Inc gen'l membership mtg for women in the trades. 10am-1pm, SF Women's Bldg. Info & RCC: 835-4567.

Soft Sundays with Gayle Marie at the keyboard, 3-6pm, free. Ollie's Oakland.

monday

2

Art Dealers & Visual Artists — a seminar on the new laws affecting artist-gallery relations spons by Bay Area Lawyers for the Arts. 9:30am-4:30pm. Pre-reg required: 775-7200.

Navajo style rug weavings by Norman — hand-spun & dyed wool with communicative nature in mind. Just Desserts Gallery, 1469 Pacific, SF. Thru 11/19. Info: 673-7144.

Benefit for Pacific Center — champagne reception for Midge Costanza & Andrea Canaan; Pat Bond hosts. Discuss being gay during the Reagan years. 5-8pm, Ollie's of Oakland. $10.

Eight Minutes to Midnight: *A Portrait of Dr. Helen Caldicott* — premiere showing of this new film on this world expert on the medical implications of nuclear energy & weapons. UC Theater, 2036 University, Berkeley. 5:30 & 8pm with Dr. Caldicott and Mary Benjamin, director, present to talk about the film, plus a 10:50 showing.

Solidarity — gay/lesbian liberation mtg. 755 Valencia, SF. 7:30-10pm, info: 861-1610.

Women's Potluck at Great Outdoor Adventures, 1618 Castro, SF. 7:30-9:30pm. $2

Bisexual Women's Rap Group at the Bisexual Ctr, 1757 Hayes St, SF. 7:30pm. 11/2 & 16. $3. Info: 929-9299.

Stonewall Gay Democratic Club gen'l mtg. 7:30pm SF Women's Bldg.

Joanne Hotchkiss and Eric Ally read poetry at Bound Together Bookstore, 1901 Hayes St, SF. 8pm, free.

9

Steppin' Out! — a look at the music & conventions of the 30's & 40's in a unique, unorthodox way. Praise & poke fun at an era in our nation's history unequalled in its glamour & optimism. Fri-Sun, Hotel York, SF. Info: 855-6800.

Bay Area Theatre Workers Assoc — membership mtg to decide crucial issues. 7-10pm for BATWA members only. Magic Theater, Ft Mason Bldg D, SF.

Alice B. Toklas Memorial Democratic Club Membership Mtg. 7:30pm, SF Women's Bldg. Vote on by-law amendments. Info: 552-3045.

Poets Leslie Simon & Gwen Carmen read from their work at the Modern Times Monday Night Poetry Series. 7:30pm. 968 Valencia, SF.

Tired of the usual? Try GOA's Coffee House, 7:30pm-10pm, $2 don. 1618 Castro St, SF.

Jazz Event at Keystone Korner — Jessica Williams (piano), Idris Ackamoor Quartet, plus United Front play to benefit Black Political Prisoners & Prisoners of War. 8:30pm, $5. 750 Vallejo, SF. Info: 561-9040. Spons by Prarie Fire.

The San Francisco Gay Men's Chorus sings "Le Desert" featuring members of the Berkeley Symphony Orchestra. Davies Hall, SF. 8pm tonite & tmw. Ticket info: 431-5400.

16

Solidarity — gay/lesbian liberation mtg. 7:30-10pm. 766 Valencia, SF. Info: 861-1610.

The Great Coming Up! Raffle — get your tickets now for the December 4 drawing for a trip for two to Mexico. Call 864-0565.

Awakening in the Nuclear Age — register by today for 11/27-28 workshop that looks at the external reality of nuclear history & finds powerful ways to work for change. Taught by Fran Peavey. Reg & info: 564-7066. (Kevyn).

23

Maurice Kenney & Lorna Dee Cervantes read poetry at Modern Times Books, 968 Valencia, SF. 7:30pm.

Paul Robeson double-bill — *The Emperor Jones* (cinematic version of Eugene O'Neill's play) plus *King Solomon's Mines*. UC Theatre, 2036 University Ave, Berkeley. Info: 843-6267.

30

Intuitive Energy Circle Training — align our energies with our goals. A training conducted with Margo Adair that maintains an awareness of the political context of our lives. 7pm, SS, SF. Info: 861-6838.

Paradis Perdu — a love story set against WWI & the fashion scene of Paris in the 20's — made 1939 by Abel Gance in France. French Film Club, Film Room 232, Harney Auditorium, Univ of SF. Cole & Fulton. $2.50/$2 stdnts & srs. 7:30pm.

Magic for Political Action: 6 wk course on use of witchcraft, Goddess religion with solidarity & nonviolence. 7:30pm, $75-$90 SS. Spons by Relcaiming: A Center for Feminist Spirituality & Counseling. Complete info: 564-7066.

tuesday

TODAY IS ELECTION DAY!

3

Nov. 3, 1935 — UC Med School doctor announces the discovery of a hormone that allegedly transforms lesbians into "the tender, clinging vines they ought to be."

Shopping Bag Ladies — a talk/slideshow with Jane Hagstrom who worked with Ann Marie Rousseau on the book. 7pm, free, for women RCC by 11/1. ICI A Woman's Place, Oakland.

Lesbian Tennis Club — Golden Gate Tennis Association, a new group for players of all levels. 7:30pm mtg & social. 41 Santa Ana Ave, SF. Info: 456-4310.

Eight Minutes to Midnight: at the Roxie Cinema, SF. 7:30 & 9:30pm — see 11/12 for details.

Calligraphy: The Art of Lettering — the basics with the Italic alphabet. 4 wk course starts tonite. 8pm, $2.50/class. The Network Coffeehouse, 1329 7th Ave, SF.

An Andrews Sister: Maxene Andrews entertains at the Plush Room, Hotel York, 940 Sutter, SF. Tix & showtimes: 885-6800. Tues-Sun thru 11/22.

Life Options for Single Women — a film/book discussion with Nancy Peterson *(Our Lives for Ourselves . . . Women who Have Never Married)* and filmmaker Christine Wynne *(Thirty-nine Single & Pregnant)*. $2.50, 8pm. RCC: 668-0739 SF Women's Bldg.

Castro Comedy Night with foodsexual comedian Carol Roberts & guest Jane Dornacker. Fanny's Cabaret, 4230-18th St, SF. 9:30pm, $3.

Advanced Class Class — Where Do We Go From Here? — a group for middle class women to work on class issues. 6wk course starts tonite. Reg & info: Karla Boyd (teacher), 534-5749.

10

Perspectives on Our Times — a talk with Agnes de Mille, a unique force in American Dance, distinguished choreographer & author. 10:30am. Herbst Theatre, Veteran's Bldg, Civic Ctr, SF. Spons by Museum of MOdern Art.

"Starting Your Own Business as a Student" a talk with Barbara Bizani of the Small Business Admin. Noon-1pm, UC Berkeley, Rm 104, Bldg T-9.

Tear Gas Certification Course: 7-9:30pm. Ft Mason, Bldg C, Rm 205, SF. $25/$12.50 srs & disabled.

Bar Dykes, Madwimmin & Urban Guerillas, Witches & more — Jacqueline Elizabeth reads from *Babeloguec*. 7pm, $2. For women only. ICI Woman's Place, Oakland. RCC by 11/8.

17

Perspective on Our Times — Robert Hughes, *Time* mag art critic & author lectures at Museum of Modern Art, Herbst Theatre, SF. Info & Res: 863-8800x34. 10:30am.

"Rebirth & Unity" — a kick-off rally for Lesbian & Gay Awareness Week at UC Berkeley, with speakers Harry Britt, Merle Woo, Matt Coles & others. Sign, WA. Noon, Sproul Plaza.

Bars Across Heaven — Red Arobateau reads from her lesbian novel set in the Bay Area, plus newer works. 7pm, $2. For women only. RCC by 11/15. ICI Woman's Place, Oakland.

Support the Berkeley Women's Ctr — community mtg to discuss the crisis situation, 7:30pm at the Ctr. See letters column for details.

Marching to a Different Drummer — a slide/talk with the SF Lesbian & Gay History Project on lesbian & gay GI's in WWII — benefits Lesbians Against Police Violence. 8pm, $3. Modern Times, 963 Valencia, SF.

24

Older Women's League (OWL) Mtng, 5:30pm. OPTIONS Ctr, SF Women's Bldg.

Women's Coffee House at Great Outdoor Adventures — meet women with a yen for the outdoors. 7:30-10pm, $2. 1618 Castro, SF.

Revelation: *Diaries of Women & Seeing Things* — Charlotte Painter reads from her work. 7pm, free. Women only. RCC by 11/12. ICI Woman's Place, Oakland.

"Mothering from a Feminist Perspective" — first in a 6 wk series. $4-$7. RCC: 548-4343. Berkeley Women's Ctr.

Harvey Milk Gay Democratic Club General Mtg. 7:30pm, SF Women's Bldg.

Breaking Into Radio — workers already there talk about a future on the air. 7:30pm, $5. Bldg D, Ft Mason, SF. Spons by Media Alliance.

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See listing for November 4

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4

Protest Electro-Shock at Herrick Hospital — then march to UC Campus. 11am. Herrick Hospital, Dwight/Milvia. Berkeley.

Yoga for gay men — unwinding together thru saunas, breathing awareness & guided meditation. 4 wk series $25. 5:30-7:30pm. Reg/info: 841-6511 (Sequoia).

Abusive Images of Women in Mass Media & Pornography — join Women Against Violence in Pornography & Media for slideshow & talk on this topic. 7:30pm. $1-$3 SS. Sf Women's Bldg.

Actresses Unite! Actresses Helping Actresses — a new support/network system kickoff mtg. Guests Nancy Fleming (AM San Francisco) & Kelley Payne, casting director. At Fireman's Fund Bldg. Dutton Room, 3333 California St. SF. 8-10pm.

The Uprising — a powerful, intimate chronicle of the Nicaraguan peoples' revolution of 1979 made with the people who fought the revolution. Today thru 11/10 at the York, 2789-24th, SF.

Eight Minutes to Midnight: see 11/2 for details.

Full moon in Taurus, 2:27pm.

11

Mental Health info & referrals for deaf & hearing impaired persons with TTY access. Mon-Fri, 9-5pm. Call 221-9174 for info on counselling services, youth & family, sexuality, alcohol & drug, transportaiton, interpretors, or emergency services.

Cherrie Moraga and Barbara Smith speak on 3rd World Women and Feminism at SF State Univ, Barbary Coast, 3-5pm, free.

Radical Women Open Meeting: "Right Wing Attacks on Reproductive Rights", a talk with Nancy Kato and Roanne Hindin. 6:30pm dinner, 7:30pm mtg. Stephen's Lounge, Student Union, UC Berkeley. Info: 681-2414.

Rockers & The Harder They Come — reggae double-bill at The York. 2789-24th St, SF.

Women's letter-writing nite & soup kitchen. 7pm, free. RCC by 11/9. ICI Woman's Place, Oakland. Write those letters of praise & protest you never manage to send!

"The Politics of Third World Women's Publishing" — Cherrie Moraga *(This Bridge Called My Back)* & Barbara Smith *(Home Girls)* share their experiences as women of color, reflecting voices seldom recorded by the white &/or feminist publishing world. $2 donation to the Kitchen Table: Women of Color Press. 7:30pm. Modern Times, 9686 Valencia, SF. WA.

18

Coffee, tea, or? at Great Outdoor Adventures wk'ly coffee house. 7:30-10pm. $2 don. 1618 Castro.

Journey to Ephesus & Lesbos — slides & talk by Harriet Hart. Presented by the Susan B. Anthony Coven #1. Details: 444-7724.

"Finding What You Need: Tips for Survival & Inexpensive Fun in San Francisco" — a talk with Jan Zobel, editor of *People's Yellow Pages*. Park Branch, SF Public Library, 1833 Page. 7:30pm, free.

Lesbian & Gay portrayals in the Movies features *The Killing of Sister George*, 7pm, & *Boys in the Band*, 9:30pm for Lesbian/Gay Awareness Week. 145 Dwinnelle, UC Berkeley. WA. $2.

Songs from Women's Lives — Marilyn Robertson sings of love, justice, peace, children, jail, pain, laughter & courage. 8pm, donation. The Network Coffeehouse, 1329-7th Ave, SF.

The Bette Rhino Revue — vaudeville-style fun with the theatre's actors & their special guests. Comedy, song & dance interspersed with drawings for raffle prizes. Theatre Rhino, Redstone Bldg, 2926-16th St, SF. 8pm. Res: 861-5079.

Healing Magic — Healing Circles: use magic, song, dance, prayer, hands & hearts to create new healing rituals. Open to women & men with some healing, magic or meditative experience. 4 wks starts tonite, $40-$50 SS. Complete info: Gweneth, 626-9238.

Lesbian Sexual Imagery in the Fine Arts — women loving women from across the centuries in this slideshow by Tee Corinne. 8pm, $3. Ollie's Oakland.

25

The Christ Chapel of the Orthodox Episcopal Church of God, 26-7th St on the 4th Floor dining hall starting at 12:30pm. Thanksgiving Dinner with all the trimmings free to anyone 62 years old or older.

Bay Area Women Against Rape volunteer training — help staff the 24-hr crisis line. Complete info: 845-RAPE.

Marketing Your Freelance Writing — a workshop with Media Alliance to help fledgling writers publish. 6:30-9pm. $26. Bldg D. Ft Mason, SF.

SF MCC at 150 Eureka will hold a special worship service at 7:30pm. Complete info: 863-4434.

Appalachian, Scots & English ballads, dulcimer songs & dances with Holly Tannen. 8:30pm. $3.50. Freight & Salvage, 1827 San Pablo, Berkeley.

Only 9 days left to get your ticket for the *First Great Coming Up! Raffle* — win a trip for two to Mexico, plus hundreds of other prizes. Come by 2120 Market, Room 104 for your ticket — call first at 864-0565.

thursday

5

Demystifying Class — look at how class affects our children, jobs, parents, friends & lovers as women. Taught by Karla Boyd, 12 wk course starts tonite. Complete info: 534-5749.

Support the Janitor's Theatre Strike March & Rally, 5pm at Alexandria Theatre, 18th & Geary, SF.

"Socialist-Feminist Perspective on Reproduction Rights" — a talk about the politics of sterilization abuse, abortion & childcare. La Pena, Berkeley. 7:30pm.

David Bowie is *Just a Gigolo* and Nureyev is *Valentino* in a double-bill at the Strand, SF.

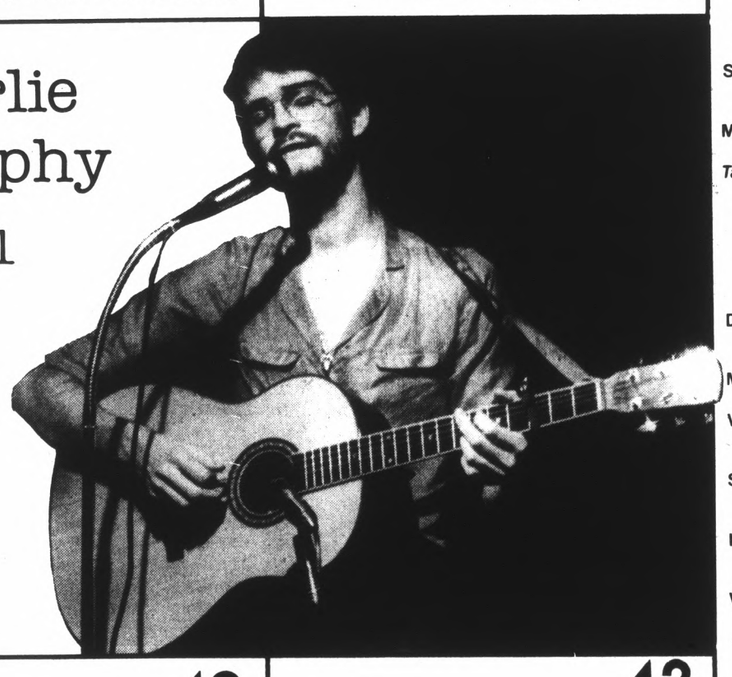
Panel on Third World Publishing, includes Cherrie Moraga, co-founder of Kitchen Table: Women of Color Press. Latin American Library, 19 Fruitvale, Oakland. 7pm.

For a Good Time Call . . . a new madcap musical revue with The Distractions at Chi Chi Theater Club, 440 Broadway, SF. info: 392-6213.

"Dance Dawkins & the California Kid" — a reading by Willyce Kim, plus poetry with Kitty Tsui & music by cellist Gwendolyn Watson at Old Wives Tales, SF. 7:30pm, $3. RCC.

Last Call — a new one-act by Dan Curzon plus *Tell Her Ten Minutes* & *Care and Feeding*. One Act Theatre, 430 Mason, SF. 8pm, $4.50. Thurs-Sat. See review page 11 for complete info.

Fugue in a Nursery — Harvey Fierstein's sequel to *International Stud* opens Theatre Rhinoceros' new season at a new location. 2940-16th St #8, SF. Redstone Bldg. Thurs-Sun thru 12/12. res: 552-4100.



12

Rita Mae Brown of *Rubyfruit Jungle* fame at SF State, McKenna Theatre, 19th & Hollway. 12-2pm, $2/$1 stdnts.

Lesbians considering parenthood workshop starts tonite. 5 wk course. ($5-$7 may be applied to $25-$35 fee). Pre-register by 11/10. Berkeley Women's Ctr.

OPTIONS for Women over Forty gen'l mtg. 6:30pm, OPTIONS Ctr, SF Women's Bldg.

Les Nickelettes present "I'd Rather Be Doing Something Else" *The Didi Glitz Story* - Peoples Theater, Ft. Mason Bldg B, SF. Thurs-Sat 8pm, $4. Sunday Matinee, 2pm, $4. Res: 776-8999. It's fabulous, honey!

Pornography & Silence: *Culture's Revenge Against Nature* — author Susan Griffin reads from & discusses her latest work. 7:30pm, free. For women only. RCC by 11/10. ICI Woman's Place, Oakland.

This Bridge Called My Back: *Writings by Radical Women of Color* — redings with editor Cherrie Moraga (see her poem, page12) Merle Woo, Andrea Cannan, Judit Moschkovich, Aurora Levins Morales & many more of the contributors to a volume that reflects an uncompromised definition of feminism by women of color in the U.S. 8pm, $4. La Pena, Berkeley.

Purlie — The Black Repertory Group's season opener — a musical about a black preacher who returns to Southern serfdom, intent on opening an abandoned church. Thurs-Sat thru 12/19. $4/$3 stdnts. 8:30pm.

19

SF NOW Prostitution Task Force open mtg. 7pm, 1825 Haight, SF. Info: 381-3881.

Henry Harris Green & Co: an evening of dance-theatre repertory. 8pm, $4.50/$2.50 stdnts/$1.50 children. East Bay Ctr for the Performing Arts, 1819 Tenth St, Berkeley.

Meridel LeSueur — writer of revolutionary poetry & fiction & political activist reads & talks about her work of the last 50 yrs. 7:30pm, $2, for women. RCC by 11/17. ICI Woman's Place, Oakland.

Medicine Woman — a reading by author Lynn Andres Andrews, Cree Indian medicine apprentice. Old Wives Tales, SF. 7:30, free. RCC.

Europe at the Crossroads — Thatcher vs. Mitterand. A talk with *Socialist Review* editor David Plotke at Modern Times Bookstore. 968 Valencia, SF. 8pm.

Urban Gardening — SF Agriculture Coalition, a new city-wide group shows some slides & has info about their group. 8pm, donation. The Network Coffeehouse, 1329-7th Ave, SF.

Fragments — Concierto-Portrait II — an evening of company repertory with Henry Harris Green Theater Dance Company. Today & tmw, 8pm. $4.50/$2.50 srs & stndts/$1.50 children. East Bay Ctr for Perofrming Arts, 1819 Tenth St, Berkeley.

Linda Tillery Band in concert for Lesbian & Gay Awareness Week at UC Berkeley. 8:30, $3. Paulley Ballroom, ASUC Bldg. CC, WA.

New moon, 6:30am in Sagittarius.

26

Free Thanksgiving Turkey Dinner, 2pm until the food runs out at The Village, 4086-18th St, in the Castro, SF.

OPTIONS Thanksgiving Potluck Feast, 2-5pm, open to all women over forty. Call OPTIONS, 431-6944 at SF Women's Bldg for complete info.

Thanksgiving Dinner & Worship at Metropolitan Community Church of the East Bay, 7pm. Complete info: 533-4848.

Unthanksgiving Day 1981 — community potluck with the American Indian Movement. Entertainment, poetry, drumming, special guest. No drugs or alcohol. 4pm, $2. La Pena, Berkeley.

friday

6

First Nat'l Lesbian/Gay Business & Professional Convention. For complete info see story page 3 or write PO Box 15054, SF 94115.

Just four days left! — for crafts women to register to participate in the Winter Women's Art & Crafts Fair 1981 at the SF Women's Bldg in December. Call 864-8423 or 431-1180 for info.

Identity: Lesbian & Gay Christian Scientists meet tonite: call Tamara 621-2856 for info.

Serigraphs by Susie Reneau — opening reception at Vida Gallery, SF Women's Bldg. 6-8pm. Exhbit runs thru 11/21. Wed-Fri 2-7pm, Sat 12-5pm. RCC: 864-VIDA.

"OUTBURST!" — a new show by Common Threads uses masks, mime, dance original music, satire & poetry — opens today at Gumption Theater, 1563 Page, SF. Fri-Sun thru 11/22. $3.50-$5.50 SS. Sign 11/21. RCC: 826-5244. 8pm.

The Alberta Jackson Band — a hot new women's band plays disco rock & funk fusion to dance. 9pm, $2.50. A Little More, 702-15th St, SF. Tonite & next Fri 11/13.

Women Against the Pentagon — a film about the march of 2,000 in 1980 shows with *Women in the Puerto Rican Struggle*, a stirring account of the battle for independence & socialism. 8pm, $3. CC: 561-9040. Tonite: 476 West MacArthur, ½ block from Telegraph.

Lesbian & Gay Jewish Activists — a new political/social/discussion group talks about anti-Semitism in the Lesbian/Gay community. 7:30-9:30pm. Info: Ben (441-1158) or Carol (333-9218).

13

Camp at Indian Rock with Great Outdoors. Today thru Sun. Complete details: 626-2131.

Meditation & Visualization Workshop for women — develop tools for self-healing, psychic abilities & more. 7-10pm tonite, 10-4pm tmw. $20-$35 SS. Info & pre-reg: 655-7236.

Souther Women's Alliance — support group for women from the South — share experiences & explore our Southern upbringings. Info: 654-1403 (Jeanne).

Day trip for Older Lesbians & Gay Men to Monterey & Santa Cruz, spons by Central YMCA. Res. & info: 885-0460.

Margaret Jenkins Dance Company new structures & presentations. 8pm, $6. Fri-Sat thru 11/21. Margaret Jenkins Performance Space, 1590 15th St, SF.

SILKWOOD — a one-woman show with Jehane Dyllan on the life of Karen Silkwood — powerful, emotional theatre not to be missed. Tonite, 8:30pm, a show for women only at SF Women's Bldg. Sun, 11/15, Palace of Fine Arts, SF. 8:30pm. Both shows $6, WA. Res: 431-5099.

Union Maids — women fight for unions in Depression-time Chicago in this moving film record, plus Stella Nowicki in person, an organizer featured in the film. 8pm, Modern Times, 968 Valencia, SF.

Swingshift & Mariposa — a reunion concert features the jazz & Latin/North American folk of these women's groups. 9pm, $4. La Pena.

20

Union Maids — women's labor history with Stella Nowicki, feature in the film, to speak. 12-3pm, SF State Univ, Barbary Coast. Spons by Women's Ctr.

Lesbian & Gay Jewish Activists open discussion 7:30-9:30pm. Info: 441-1158 (Ben)

Massage for Lesbian Couples — learn the art of strokes & exchange between partners. 8-11pm, $15/couple. Res: 849-0694.

"A Woman's Choice" — a dance/theatre college about a woman's right to abortion & choices for her body by Keriac & Company. 8:30pm, $4. Today & tmw. Walkabout Studio, 2325 Third St, SF.

"Not Just One of the Crowd" — a 1st anniversary concert with the Temescal Gay Men's Chorus as they sing from folk to popular to classical. $3, 8pm. St John's Presbyterian Church, 2727 College Ave, Berkeley. WA.

Sex & the Left: The Border Wars — talk with Amber Hollibaugh on the urgency of the left/feminist movements to develop a radical sex politics that challenges the New Right. 8pm, Modern Times, 968 Valencia, SF.

Lesbian/Gay Dance at UC Berkeley for Awareness Week 8:30-1pm. Dance to the Alberta Jackson Band from 9-11 & recorded music from then on. $2.50, WA. Paulley Ballroom, ASUC.

Sheli Nan plays "Bach Boogie Blues" & more from jazz to classical to benefit Gay Olympic Games. Today thru Sun. 8:30pm, $5. Albion Hall, 141 Albion (at 16th), SF. Res: 863-6079.

Seres Ceremonilals — ancient Asian traditions create a highly contemporary dance-theatre piece, ceremonial in nature, powerful in effect, a work by Yen Lu Wong. 8:30pm, Chinese Cultural Ctr, 750 Kearny, SF. Info: 957-1146.

27

Post-Thanksgiving Coffeehouse at Great Outdoor Adventures. See 11/18 listing for details.

Women in Arms — the cinematic story of the Nicaraguan women who fought the liberation war, plus a talk with a woman combatant during the insurrection. 8pm, $3, CC. Tonite: 476 West MacArthur, Oakland.

Jill Rose Band plays jazz to country & Avotcja sings & reads her poetry. 9pm, $2.50. La Pena, Berkeley.

saturday

7

HOMECOMING — the way it never was before — cruise the Bay & relieve your homecoming with teh Gay & Lesbian Campus Community of SF State. See story page 4 for details.

"Polk Street Community Townhall Mtg — workshops on housing employment, neighborhood safety, sexual minority youth & more spons by Community United Against Violence. Complete info: 864-8347.

Games Night/Dance Fundraiser for Black & White Men Together — 1350 Waller St, SF. $5. Games, foods, drinks & fun all rounded up in one!

Overcoming Shyness weekend workshop for Gay Men today & tmw. Call Ira Rudolph, Ph.D. at 474-7759 for details.

Women Loving Women — Sexual Styles — in celebration of women's intimacy. A preview seminar lecture, film & refreshments to next week's in-depth workshop. 1pm. MCC SF. Info: 521-8597.

Gay Youth Community Coalition gen'l mtg, noon-4pm, Pacific Ctr, Berkeley. Info: 552-6025.

Dianic Witches Gather — potluck, ritual & mtg to talk about networking, spons by Arcathea Coven. Noon-4pm, Wawona Clubhouse, (WA) Wawona/19th Ave, SF. Transportation, CC call 841-6500x534 (Cathleen Sheil).

Whistler extraordinaire Jason Seriunus "the voice of Woodstock" joins Himalayan Bell player Richard Moffett in concert at The Yoga Society of SF 2872 Folsom, 8pm, $5.

Holly Near in Concert with Adrienne Torf, Carrie Barton & Linda Tillery — a fundraiser in support of anti-nuke groups. 8pm, $7. WA, Sign. Nourse Auditorium, 275 Hayes, SF. RCC: 457-4377.

Swingshift — women's jazz at the Artemis, SF. Plus Ear to the Ground — a percussion trio. $3.50, 9pm.

Mary Watkins plays keyboard originals in solo concert. 9pm, $5, Ollie's of Oakland.

Taxi Zum Klo — benefit performance of Frank Ripploh's award-winning film plus a performance by The SF Gay Men's Chorus. Benefit starts with reception. $15/$10 film & chorus only. Limelight, Castro Box Office. 10pm.

14

Don't forget to get your ticket for the *First Great Coming Up! Raffle* — spend Christmas in Mexico if you win — call 864-0565 for details.

Mystery Tour Day Hike with GOA's Art Smith, call one wk prior to find out SF mtg spot. 641-4020.

Women's Action at the Bohemian Club — day of workshops & discussions held at SF State for women only. For details see story page 2

Statewide Anti-Klan Conference and Demonstration — 10am-6pm, Mission Neighborhood Ctr, 362 Capp SF. Complete info: 561-9040.

Health Holiday Treats — or Guiltless Goodies — a cooking class at Holistic Life Institute, 1627-10th Ave, SF. 10am-5pm. Info: 664-4900.

Women Against Violence in Pornography & Media gen'l membership mtg — join women working to end media & real life violence. 10am new member intro, 10:30am brunch potluck. 2719A Hillegass, Berkeley.

Family Protection Act Conference spon by the Coalition for Human Rights, 10am-6pm, John Adams Comm. College Ctr, Masonic & Hayes, SF. $5. Story page 2 has details.

Tear Gas Certification Course: 10am-12:30pm, SF Women's Bldg, $25/$12.50 srs & disabled.

Women's Cross-Country Skiing Clinic — intro to cc skiing with the Outdoor Women's School. 10am-4pm, 2519 Cedar St, Berkeley. Info: 848-5189.

"An afternoon with Rita Mae Brown" — upstairs at Amelias. 4pm, $4.50 don goes to Friends of the SF Public Library. No host bar.

Potluck for Women On Wheels, new bicycle club for women. 2pm, 757 Treat St, SF.

Monogamous Lesbians support group for couples & singles — 6:30pm, $1; 970 Guerrero, SF.

Mary McLeod Bethune & Mary Harris (Mother Jones): original dramatic dialog theatre by the History Aloud Project of "People Speaking": 8pm, SF Women's Bldg, $2. RCC: 221-3333 x153.

Mariposa -- Latin & No. American folk trio presents Peru's finest quena (bamboo flute player) Nayo Ulloa, in a concert of Peruvian music. 8pm, $4. Today: Ctr for World Music, Ft Mason, Bldg C, & Fri, 11/20 at Community Music Ctr, 544 Capp, SF.

Benefit Boogie for the SF Interns & Residents Assoc features the reggae & rock 'n roll sounds of Public Address. 8:30pm, $3. The Farm, 1499 Potrero, SF.

Chrysanthemum Ragtime Band plays rag & related ditties at the Hotel Utah, 4th & Bryant, SF. $3, 9:30 & 11pm.

21

Common Threads *OUTBURST!* — performances signed for hearing impaired — 11/6 has details.

Truthtelling for Wild Women — a one day theater workshop in improv & writing with Terry Baum (creator & co-star of *Dos Lesbos* and a crazed bully). 10am-5pm, $20. SF Women's Bldg. Reg: 824-6298.

Women & Economics — can we change the economy by entering the workforce in increasing numbers? An alternative to monopoly capitalism & state socialism. $5/$4 pre-reg. (& RCC): 864-1014. 10am-4pm, SF Women's Bldg.

Mothers Living Separate from their Children — share our feelings & concerns in a supportive atmosphere & learn of the nat'l netowrk "Mothers Without Custody" 10am-4pm, $35/$25 adv by 11/13. RCC: (408)375-6142. SF Women's Bldg.

Ladies Against Women with Virginia Cholesterol, plus the Plutonium Players featuring Joe Carcinogenic & Stoney Burke in a "Laugh-In for Lefties" at the Women's Bldg, SF. 8pm, $2. RCC: 221-3333x153.

Contemporary Jazz Movement performs ensemble, plus special work for trio & mime at Noe Valley Music, 1021 Sanchez, SF. 8:15pm, $4.

Dance to Salsa Music: Orquesta Sabrosita plays to benefit Coalition for the Medical Rights of Women — everyone welcome. 9pm-1am, $4-$6. The Farm, 1499 Potrero, SF. Info: 621-8030.

Sound System Reggae, Calypso & Hi-life — a fiesta of music to benefit KPFA's third world dept. 9pm, $4. La Pena, Berkeley.

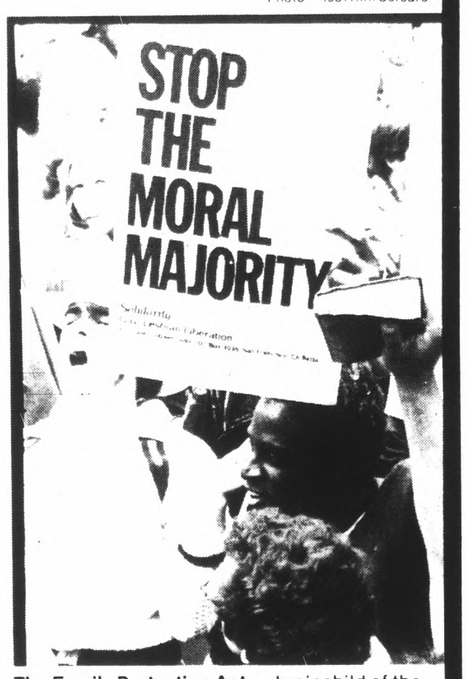
28

Hotel of Follies — Angels of Light are back with this mystery-murder musical at Project Artaud Theater, 450 Florida St, SF. Fri-Sun all month. $6/$3 children. Info: 863-7213.

Those Texas & GOA are at it again, this time in SF's North Beach for dinner at the New Pisa (family-style Italian) and a show, *Beach Blanket Babylon Goes to the Stars*. Call 641-4020.

Lambert Van Buuren & Cultural Women's Dance Theater — multimedia dance, poetry & theatre. $4, 8pm, Ollie's, Oakland.

Photo 1981 Kim Corsaro



The Family Protection Act — brainchild of the Moral Majority will be discussed in a day-long conference spons by the Coalition for Human Rights. November 14 has info.

Address Directory

Artemis Cafe, 23rd & Valencia (1199 Valencia), San Francisco. 821-0232. WA.

The Bacchanal, 1369 Solano Ave., Albany. 527-1314. Feminist bar. WA.

Berkeley Women's Center, 2955 Telegraph Avenue, Berkeley. 548-4343.

Eighteenth Street Services, 4131-18th Street, San Francisco. 863-8111.

Gay Community Center of Marin (now forming). Contact Gay Information Line: 457-1311.

I.C.I. Woman's Place Bookstore, 4015 Broadway, Oakland. 547-9920. Call to reserve childcare for events. WA.

La Pena Cultural Center, 3105 Shattuck, Berkeley. 849-2568. WA.

Metropolitan Community Church, 150 Eureka St., San Francisco. 863-4434.

Metropolitan Community Church — East Bay, 4986 Fairfax Ave., Oakland. 533-4848. WA.

Old Wive's Tales, 1009 Valencia St., San Francisco. 821-4675. Call to reserve childcare for events. WA.

Ollie's, 4130 Telegraph Ave., Oakland. 654-6017. WA.

Operation Concern, 2485 Clay Street, San Francisco. 563-0202.

Pacific Center for Human Growth, 2712 Telegraph Ave., Berkeley. 548-8283. WA.

Unitarian Universalists Gay Caucus, First Unitarian Church, Franklin/Geary, San Francisco. 776-4580.

Women's Building of the Bay Area, 3543-18th St., San Francisco. 431-1180. WA.

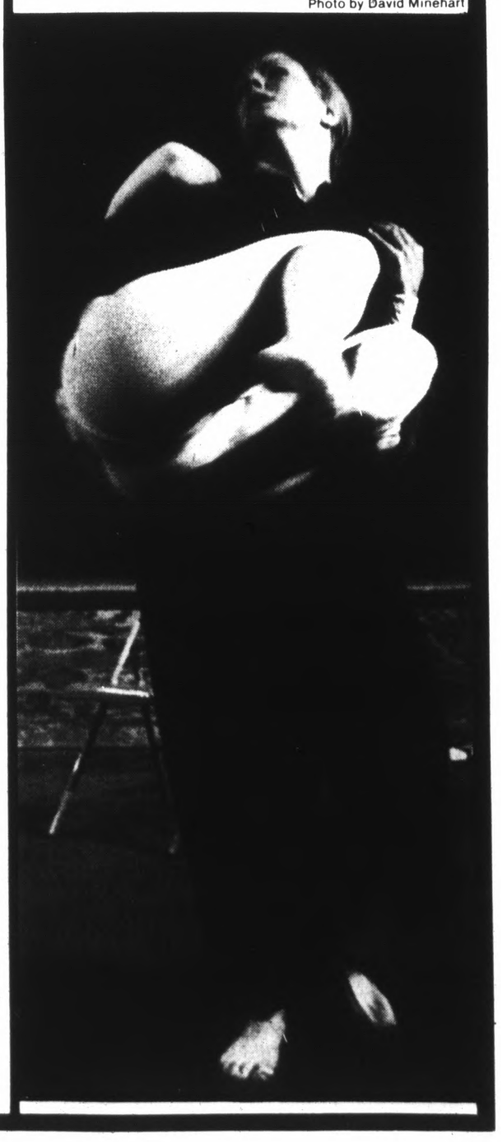
Calendar Key

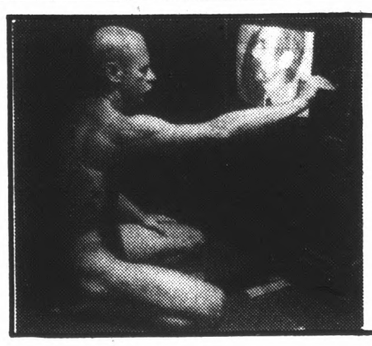
WA: wheelchair access.
CC: childcare available at event.
RCC: call to reserve childcare for event.
Sign: sign language interpreted.
Res: reservations.
SS: sliding scale.

KERIAC nov. 20

"a woman's choice"

Photo by David Minehart





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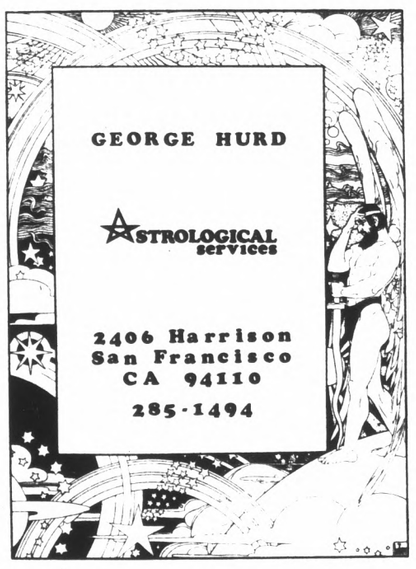

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Letters

Support the Berkeley Women's Center

We're writing to share with you the current status of the Berkeley Women's Center. Our crisis is severe and we desperately need the support of the women's community to remain in existence.

During the ten years we have been open, we've received the bulk of our funding through both the City of Berkeley and C.E.T.A. Now, directly because of the Reagan administration and the (newly elected and more conservative) Berkeley City Council, the Center has been *completely* cut from the City budget. Up until June, we employed a full-time staff of three and a part-time staff of four. We now have *one* part-time employee, hired only through December.

Because funding cuts have occurred in almost all social service agencies in our community, women are depending even more heavily on our services, which include therapy, legal, job and institutions referral, on-phone crisis intervention and drop-in support.

Obviously, one ½ time employee cannot adequately maintain our program, let alone develop an expanding workshop and forum schedule and solicit funds or organize benefits to keep the Center going.

Therefore, we are putting out an *emergency call* to all women who would like to maintain a responsive and active Women's Center in the East Bay. *Please*, contribute in any way you can. Your time and energy could mean the difference between survival and failure for us. Tax deductible contributions are also needed and gratefully accepted and space in our building is available for rental.

We must not succumb to the apathy generated by worsening economic and political conditions. We continue to fight, as we hope you will, for the short-term and long-range success of our Movement.

In struggle,
The Berkeley Women's Center
2955 Telegraph Ave.
Berkeley, CA 94705
(415) 548-4343

The Berkeley Women's Center will be having a community meeting to discuss the crisis situation, 7:30pm on Tuesday, Nov 17 at the Center.

UNBOUND FEET: A Response

We are a group of lesbian and gay men who are artists and activists. We witnessed the split in the Unbound Feet Collective with disappointment. The group had our respect and support as a much needed voice of Asian American feminist women. We witnessed the attacks of the Unbound Feet Three on Genny Lim, Nancy Hom and Canyon Sam with outrage. Nellie Wong, Merle Woo and Kitty Tsui (the Three) had previously stood as supporters of coalition politics, yet their response to the split was to attack "the Opposition" (their terms for Nancy, Genny and Canyon) with the vehemence that should be reserved for the state, not dedicated activists based in the progressive cultural community. "The Opposition" are not the enemy. They are our sisters and comrades.

In Carla Shick's letter in your last issue, she said that she and her group, Women Writers Union, support the right of the Three to work together. We also support their rights and the rights of all artists/activists. We need to oppose all forms of oppression outside and within our communities. We also need to create visions of a new, just, loving society.

In her letter and in the Three's statements, their Opposition are accused of attempting to censure and redbait the Three. The basis of this argument stems from Canyon's, Nancy's and Genny's demand that neither side of the split use the Unbound Feet name. As working artists, we don't consider this an outrageous demand. When an organization splits, the name should not remain the property of either side. The three state that their name "does not confuse the public with the former organization of six members". But now they simply advertize and represent themsleves as 'Unbound Feet'. They say their use of the name shows their committment with the politics of the original group's political principles: multi-issue feminism. This denies Nancy, Genny and Canyon's dedication to multi-issue feminism. They need not prove their "political purity."

They are painted by Schick as "sexist and anti-militancy." They and their supporters are seen as reactionairies, "smacking of McCarthyism," red-baiters, censors. This seems an ironic charge to bring against three leftist feminists.

We think that Merle, Nellie and Kitty are party builders for the Freedom Socialist Party (Radical Women). This group has a long history of disruption of movement groups couched in feminist rhetoric. We know women in left parties believe the lines that they push. People in "vanguard" parties have every right to push for their line. Other, anti-authoritarian leftists and feminists have every right to oppose sectarian co-optation of our movement and community groups. Sectarians have trouble working in coalitions because they want coalitions to reflect their "vanguard" politics. This tactic is as old as the left. To criticize this tendency is not red-baiting, it is a fundamental political difference. Using half-truths, quotes out of context and outright lies, the Three are following this path. They accuse the Opposition of using the patriarchal court system to fight them, but they have threatened their Opposition with court cases.

The three encourage people to write letters in support of them. So far, only letters have come from women involved in organizations they are part of. This shows their base of support. We encourage all thinking people to investigate both sides before jumping on the bandwagon. We know people in the community can potentially be swayed by the strength of the Three's rhetoric. Check out the truth instead of hateful half-truths. In the growing reactionary atmosphere of this country, we cannot afford to sacrifice the politics in our art. But to succeed as a cultural movement, we need to infuse our struggle with love.

In struggle,

Tede Matthews	Demece Garepis
Paul Gross	Barbara Cameron
Beth Rose	Iris Landsberg
David Arndt	Carmen Vasquez
Tiana Arruda	Lilith Women's Theatre
Jeane Pauline	Vicki Dello Joio
Kim Anno	Jan Bolenbaugh
Leoni Guyer	

Letter Info

If you'd like to write to us, please try to send a typed, double-spaced letter if possible. Keep it as short and concise as you can since we publish letters space permitting and reserve the right to edit for length. All letters must be signed, but we will withhold your name if you wish.

Mail your letters to *Coming Up!*, 2120 Market Street, Room 104, San Francisco, 94114, Attention: Letters. Our deadline is the 18th of the month preceding publication.

Helix

Marriott's Gay Night: Aryae Levy Responds

I am writing in response to the article in the November issue of Coming Up! dealing with Gay Night at Great America. In talking with many members of Great Outdoor Adventures, and those who have read the article, the consensus was that the writer stood behind the boycott sponsored by Lambda Association of Santa Clara.

As most people have heard by now, the event was a complete success (except for the threat of rain which kept lots of folks away). Our goals were achieved: first of all, we won the right to have a gay night, second of all, management at Great America was so pleased that they have invited us back, but even better than that is the fact that we have earned the reputation we were looking for. They saw a different side of gays that the sensational newspaper articles and TV spots cover. We became visible in a new way.

As far as the boycott goes, it was very small — only 8 people showed up, which proves that their bark was bigger than their bite. They did manage to keep people away, but I really feel only those who didn't look into the true facts, and understand both sides supported the boycott. As most people have read, Susan B. Anthony Democratic Club has publicly denounced the Lambda Association for saying they supported the boycott, when in fact they didn't. In fact, talking with many groups and individuals, I now realize how few people really supported it.

In closing, I'd just like to say that our event has done lots for the Bay Area gay community and that the benefits will be felt over a long period.

Aryae Levy
Great Outdoor Adventures

Marriot's "Gay Night"

Another point of view from
a black lesbian

I in no way support the Mormon Church or its tenets. But what they do within the private structure of their religious institution is their own business (freedom of religion). However, any establishment of theirs, which in some way services or is open to the general public, cannot discriminate against a particular minority, despite its religious tenets. Therefore, Great America should be and is open to blacks, gays and women. I think the Mormon Church knows this. Surely, they can do without the money gained from any "gay" event. But if they tried to deny us access to Great America because we are gay, they know they would not only have us on their backs, but civil rights organizations and the government as well. My opinion is that they'd better let us in. I'm paying for fun & entertainment at a Mormon-owned establishment (Great America) that is open to the public — I'm exercising my right to enter such establishment.

Consider this — the government (Congress) has denied us legal rights funded by federal money. The government is showing blatant prejudice against gays. Does this mean, then, that we picket every federally owned/funded institution open to the public (i.e., National Parks?) Not for me. It means I protest this particular action by the government but will continue exercising my rights regarding other federally owned/funded institutions, programs, etc. If this means the right to have fun, I will.

The main point is freedom of religion and the separation of that religion from government and public-access establishments. The Mormons can preach bigotry within their "Church," but they can't deny the very people they are bigoted against access to their establishments open to the public (i.e., Great America). If they denied you access, would you be here picketing or supporting them?

C. Williams
Berkeley, CA

Susan B. Anthony Demos Rebut False Claims

Recent press releases by Lambda Association of Santa Clara County concerning the controversy surrounding gay night at Marriott's Great America gave the impression that Susan B. Anthony Democratic Club endorsed the picketing of Great Outdoors Adventures. For the record we would like to make it absolutely clear that Susan B. Anthony Democratic Club in no way endorsed the picketing or the maligning of Great Outdoors Adventures members by Lambda Association members.

The wave of rantings at the pen of Rosalie Nichols reached a fever pitch when she referred to Aryae Levy as a Benedict Arnold (*Lambda News*, Vol. VI, Issue XVII), San Francisco gays as Castro St. clones and faggots (*Lambda News*, Vol VI, Issue XVIII). Claiming membership in Susan B. Anthony Democratic Club (*San Jose News*, Oct. 9) and giving the impression Susan B. endorsed the picket (*Coming Up!*, Oct. 1981), which is an out and out lie. And finally, again trashing San Franciscans for "not doing enough for A and B" when more individual San Franciscans gave to A and B than people from San Jose.

We feel a sense of outrage that our club's name was used in connection with this shoddy journalism. Rosalie Nichols cannot speak for our organization, nor do 'we feel' for most gays in the South Bay. She is not a club member and as far as we know, not a Democrat.

Sincerely Yours,
David Treadwell
Treasurer
Susan B. Anthony
Democratic Club

Magical Thanks

Gentlepeople:

Greetings to you from all of your friends at *Magical Blend* magazine. We've been checking out *Coming Up!* for some time, and are impressed with its quality. You are not only tops in appearance, but consciousness as well. You're the only gay paper in the city to serve the beauty and *diversity* of the gay community, both male and female.

Most appreciated was the article on the ritual for Summer Solstice a while back. There are many gay people preparing to re-connect with their pagan roots, and they just don't know how to go about it. Your ritual article was a real helping hand.

We're also impressed with the *uncanny* accuracy of George Hurd's Astrological Forecast. It's the best we've seen in a newspaper.

Would very much like to see some coverage on the men's faery movement. These magickal folk are busy at work creating and projecting a loving, healing energy that will help bring together gay men as a real regenerative force in this society. More people should know about them, lest our brothers become too discouraged with the apparent lack of progress in the outer scene.

Thank you, folks at *Coming Up!*, for being such a positive alternative. You publish a beautiful newspaper that reflects the special, inner beauty of the gay community. May you continue to grow and prosper.

Love & light. . .
Van Ault
& friends

Fanning the flames At the Musical Festival

(The following criticism does not intend to retract from the normally professional job of editing and story selection performed by the *Coming Up!* staff.)

"No Fires" was the announcement issued throughout the Women's Music Festival, due to the volatile state of the environment, but while the vegetation survived unscathed, the event itself fell victim to the torch.

I refer in particular to last month's somewhat lengthy article in *Coming Up!* describing a festival controversy. Some additional perspective is needed to clarify issues presented by the less than impartial reporting of editor Corsaro and writer Gabrielle . . .

Readers were told in the article that next month they would get the "complete" story on "what has happened to (director) Torie since the festival, how she came back to the city to find herself locked out of the festival offices with her files confiscated, and is considering litigation." Here we see the reporters' prejudiced viewpoint plain as day, with this fine example of *National Enquirer* journalism.

The most disturbing problem with this piece, however, concerns its failure to convey the bitter personal resentment of women of color unleashed against white women during the festival. I feel that this attack played a substantial role (along with other reasons as stated in the article) in turning a list of valid and constructive criticisms into the red armband muckraking fiasco that resulted.

Rosa Maria, a Puerto Rican woman, spoke from the main stage, according to the story, describing how she and other protesters marched to Saturday night's gathering "out of love for our sisters." The article neglected to mention that Rosa Maria then proceeded to attack white middle-class women for being feminists, something she said she couldn't "relate" to, and condemned them for swimming in the lake instead of listening to speakers on Chile, El Salvador and Nicaragua.

The white middle-class feminist writing this letter did attend the talk on El Salvador (before taking my swim). I watched as a woman of color stood up when the white woman giving the presentation finished, and asked angrily, "Why isn't a Latina speaking?" Third World festival coordinator Vasquez stood up and replied, saying most women of color believed it wasn't their responsibility to educate the vast majority of white women there. I could tell the El Salvador speaker felt like shit, with no apology forthcoming.

After that, I felt like shit too. While I take responsibility for my own racism, I expect women of color to do likewise. I can't do it for both of us. The process involved here is an extremely difficult one. I fear, however, that occurrences like pages seven and eight in last month's edition of *Coming Up!* are not facilitating the task but are rather only fanning the flames of our emotional drawbacks.

Sincerely,
Rosemary Regello

[Ed. note: A common misconception at the festival was that Carmen Vasquez was a Third World Coordinator or somehow responsible for Latin American Solidarity Day. Carmen was never a coordinator, she was a workshop presenter, her name was used in the program without her consent, and she did not know until two days before she was on the land (and then only by accident) that she was expected to emcee the Latin American Day of Solidarity.]

COMING UP! Weekly

NOVEMBER

sunday

Gay Men's Open Rap at Pacific Ctr, Berkeley, 7:30pm.
Champagne brunch at Artemis Cafe, 11am-2pm.
Run with the FrontRunners — noncompetitive running for lesbians, gay men & sympaticos. 10am. Call 821-0202 for details on weekly runs.
Dignity — Catholic Gay men, lesbians & friends meet at 6pm for positive worship in the Liturgy of the Eucharist at St. John of God, Fifth Ave & Irving St, SF. Sign.
Metropolitan Community Church of the East Bay worships Sundays, 6pm, Oakland.
Country & Western in the afternoon at Rainbow Cattle Company, 199 Valencia, SF. 5-9pm.
Don't sit home alone! Have Sunday Brunch with OPTIONS for Women Over Forty. $2, 11am-1pm. SF Women's Bldg. Open to women of all ages!
Golden Gate Metropolitan Community Church worships 11am, Room 200, California Hall, 625 Polk, SF.
Metropolitan Community Church worship services in San Francisco. 9:30, 11am, 7pm.
16mm Feminist Film Production Course — beginners welcome, the group wil make a movie. Goddess Film Studios, Oakland. Complete details: 658-6959 (Barbara Hammer).
Women's Dance Improv Nite — 6-9pm drop-in, Eighth St Studio, 2525 8th Berkeley. $3, Info: Sybil Meyer (658-0636).

monday

Sufi Dancing — Dance of Universal Peace, 8-10pm, $1.50. SF Women's Bldg.
Samois: contact this lesbian-feminist S/M support group for info on next orientation meeting. Write PO Box 2364, Berk. 94702, or call Ruby, 552-8988.
Amazon Kung Fu in Oakland — ongoing class in Kajakenbo system at new studio location. Call for info: 428-2006.
Lesbian Rap Group — meet new friends & share old ones. Facilitated by Midgett. 7:30-9:30pm, SF Women's Bldg. RCC: 864-0876.
Lesbian Separatists gather to create a lesbian-only space in the East Bay, due to open by Spring Equinox. Mtgs alternate Mondays. Info: 534-5007.
Rhythm & Motion/Aerobic Dance Exercise — a great workout for all ages, levels of fitness. First class free. $3/class, $2.50/series card. Mon-Sat, 10-11am. Info & RCC: 621-0643. SF Women's Bldg.
Amazon Kung Fu — serious training for women in the art of Kajukembo Kung Fu. Develop strength, confidence, good health & street sense. 1-3pm, $30. SF Women's Bldg. Info: 428-2006.
Job Counseling for Women Over Forty — 10am-2pm by appointment only in OPTIONS Center, SF Women's Bldg. Info: 431-6405.
Hatha Yoga classes with self-healing methods by Rha Medeen. Learn asanas, deep & color breathing, sound vibrations & more. 7-8:30pm, $5/class. 2859 Sacramento, SF. Info: 585-5090.
African Movement taught by Marion Oliker — everyone & all levels welcome. $3.50/class. 6-7pm, SF Women's Bldg. Info: 386-0935.
Practical self-defense for women based on jujitsu — classes at The Dojo for all ages & physical abilities. 6-8pm, $30/month. Sign arrangements can be made, call for details & other info: 530-5043. 3718 McArthur, Oakland.
Creative Writing Workshop for Women — share original work, read & discuss short fiction by women. Taught by Lisa Orta. 7:30-9:30pm, free, open enrollment. Most Holy Redeemer, 117 Diamond, SF. Info: 626-8975.
Business English — improve verbal & written communication skills. Taught by Stephen Herman thru SF Community College Ctr. Most Holy Redeemer, 117 Diamond, SF. 7:30-9:30pm, free.
Oakland Lesbian & Gay Rights Organization (OLGRO) meets 2nd & 4th Mon ea month 7:30pm at Ollie's in Oakland. Info: 547-5474.
Beginning Contact Improvisation 6:30-8pm, followed by Contact Improvisation Jam 8-10pm — all skill levels welcome, bring musical instruments. Taught by Walkabout Dance Collective members, WDC Studio, 2325 Third St, Suite 414, SF. $1.

Alternative Airwaves

The Gay Life with Randy Alfred
KSAN 95FM, Sundays, 11pm
Nov 1: "Legal & Emotional Issues involved in the **Custody Cases of Gay Fathers and Lesbian Mothers**." A talk by LA Attorney Roberta Bennett to the Assoc. of Gay Psychologists.
Nov 8: ***Doing It With Style*** — Quentin Crisp & Donald Carroll discuss their new book.
Nov 15: **Joan Baez & US Rep Paul McCloskey** address the plenary luncheon of the 1st nat'l lesbian & gay business & professional convention spons by the National Association of Business Councils. (see story page 0).
Nov 22: "The Defense of a Political Assassin: **The Case of Dan White**" — a discussion by Thomas Szasz, plus Carter Wilson, UC Santa Cruz Professor, talking about *Treasures on Earth*, his new novel of love & archaeology in Peru.
Nov 29: SF Municipal Court Judge Mary Morgan, **the world's first open lesbian judge**, talks about gay rights, other legal issues & the background that brought her to the bench.

A World Wind
KPFA 94FM, Mondays, midnight.
International music, especially by women, and features on world events & cultures. With Max Dash & Chana Wilson.

Fruit Punch, Gay Men's Radio
KPFA, 94FM, Wednesdays, 10pm.
Nov 4: **Where Can We Go Tonight?** Some young men from Pacific Center's Gay Youth Rap Group talk about love, fear, coming out in adolescence, older men, NAMBLA(!), the boy scouts, and more — with musical illustrations.
Nov 11: **Marching to a Different Drummer:** Lesbian & Gay GI's in WWII. Allen Berube of the Lesbian/Gay History Project brings some of the experiences of gay Americans in WWII.
Nov 18: **Terry Hutchison in Concert & Conversation** — the popular cabaret singer and former lead singer with Buena Vista sings & talks about his pursuit of a career in showbiz.
Nov 25: **Assassination!** A commentary examining the assassinations of Harvey Milk and George Moscone and how their deaths still affect us three years later.

Love Styles, Cable Channel 6
Wednesdays, 10pm; repeats Fri, 10:30pm
Gay oriented talk show hosted by Jud Kohl.

The Common Woman
KPFA 94FM, Wednesdays, midnight
Music and features by and about women, hosted by Jean Robertson.

Women's News
KPFA 94FM, Thursdays, 8pm.
News from a feminist perspective.

There is a Woman in this Town
KPFA 94FM, Thursdays 8:30pm
Nov 5: **Charlotte Bunch** talks about global feminism and strategies for feminists in the U.S.
Nov 12: **Reproductive Rights** discussed by Maggie Geddes and organizers of the Reproductive Rights National Network's recent Bay Area conference.
Nov 19: **Abortion Politics: California Style.** A look at anti-abortion efforts right here in our own backyards.
Nov 26: Reyna Cowan hosts an hour of women's music to inspire and energize you out of the turkey doldrums. (starts at 8pm tonite)

Living on Indian Time
KPFA 94FM, Fridays, 8:30pm
Music, news and information by & for Native Americans, produced by Native Waves.

Focus on Women in Music
KPFA 94FM, Saturdays, 10:30am-12pm
Nov 7: **Women Are A Big Hit:** Jane Hall & Dianne Kaplan sample female vocalists from 60's and 70's rock 'n roll with occassional tidbits from other genres.
Nov 14: **Women on Composers Recordings, Inc.** Modern classical composers are presented on CRI recordings by Deena Grossman.
Nov 21: **Clara Schumann, Fanny Mendelssohn**, Louise Farrenc and Ludmilla Vlehla are the featured composers with selections from recent releases on the Leonarda label.
Nov 28: Susan Kernes presents rare and sometimes **very strange varieties of feminist music**.

Women's Magazine
KPFA 94FM, Saturdays, 12am-2pm.
Nov 7: 12pm — **Bay Area Women in Theatre:** a panel discussion on feminist theater & the experiences in front of & behind the stage. 12:45pm — **Moms Are Lesbians Too:** 4 lesbian mothers share stories, advice and concerns about their children, their motherhood, and their communities. 1:30pm — **The Feminist Institute:** Susan Griffin, Anne Heller and Sandy Boucher talk about their institute of feminist learning.
Nov 14: **A Mixed Bag of Prose & Poetry:** Jane Harris, Susan Griffin, Valerie Minor and Dorothy Bryant read from & discuss their latest works.
Nov 21: 12pm — **Lesbian Histories and Mysteries:** Lynn Fonfa and Carol Collum of the just-opened West Coast Lesbian Collections talk about their work as historians and archivists. 12:30pm — **Down on the Farm:** A look at the politics, problems & pleasures of working the land that women in agriculture in Northern California experience. 1pm — A Chinese/Japanese American Sampler: a biography of a Chinese American pioneer woman, an anthology of Japanese American work and a new film about two Asian American poets are examined.
Nov 28: 12pm — **The Art of Being an Armchair:** Barbara Taylor & Ann Rhodes are Mischief Mime. 12:20pm — **The Critics Art:** Marty Keller, Misha Berson & Janice Ross on criticism, feminism & art. 12:40pm — **Sharpened Spoons:** Alice & Terry speak out, poke fun & make waves as they talk about their work. 1pm — **Feminist Visions of the Future:** women interviewed at the West Coast Women's Music Festival reveal their hopes for tomorrow's world.

Disability Awareness Week Specials
KPFA 94FM; produced by Peggy Stein & Philip Maldari
Mon, Nov 16, 8pm: **The Culture and Sub-Culture of Disability** — the arts, sports, independence and institutions.
Tues, Nov 17, 7pm: **The Experience of Disability:** sex, love & family life.
Wed, Nov 18, 7pm: **The Politics of Disability:** the largest minority in the world, disabled people are fighting back against years of discrimination and stereotypes.

Battered Wives
KPFA 94FM, Nov 19, 7pm.
Host Sonja Williams talks with a battered wife, a shelter worker, a psychologist who works with battered wives, and a wife beater. Join their conversation by calling 848-4425.

Irish Music & Dance at the Starry Plough Irish Pub, 3101 Shattuck Ave, Berkeley.
Rap Group for Gay Men at Pacific Center, Berkeley. 7:45pm.
New Wave at the Stud, 1535 Folsom, SF.

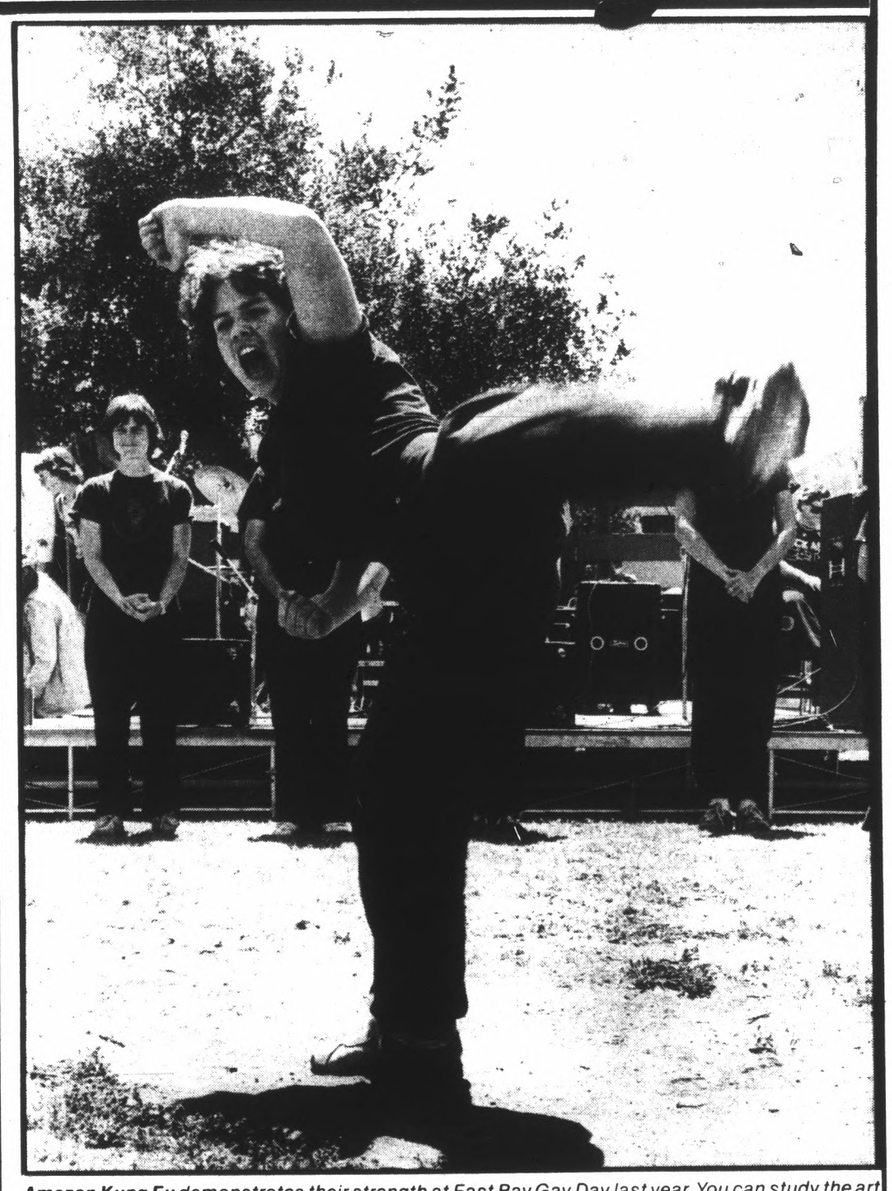
tuesday

Lesbian Clinic — gynecological & general med clinic run by & for lesbians at Berkeley Women's Health Collective. Every Tues eve. Call 843-6194 for appt.
Tuesday Evening Fun Runs, 7pm with the FrontRunners — gay & lesbian running group. Info: 346-0303 (Jim). Noncompetitive and free!
Lesbian Alcoholics Anonymous Groups — beginners meeting 7:15-7:45pm, regular mtg 8-9:15pm. All Saints Church, 1350 Waller, SF. WA. Info: 982-4473.
Lesbian Drop-In Rap, 7:30pm at Pacific Ctr, Berkeley.
Married Gay Men's Rap — drop-in, 7:30pm at Pacific Center, Berkeley.
Open Gay Men's Rap, 7:30pm, Pacific Ctr, Berkeley.
Women's Drug & Alcohol Group — advance notice required: 841-6224. — Pacific Ctr, Berkeley.
Maitri — Buddhist gay men, lesbians & friends meet 7:30pm, 47 Hartford, SF.
Rhythm & Motion/Aerobic Dance Exercise, 10-11am, 6-pm. See Monday.
Therapy referral at the Berkeley Women's Ctr. 10-11am.
Career/Life Planning for all women over 40, 10am-noon. Call OPTIONS for Women Over Forty for complete info: 431-6944.
Deep Stretch & Relax Class 6-7:30pm, followed by Intermediate Improv Class 7:30-10pm. Taught by Keriac. Dancentral Studio. Complete info: 626-0756.
Support Group for Women & Alcohol for women of all ages at the OPTIONS Center, SF Women's Bldg. 5-6:30pm.
Rosen Method Exercise — gently stretching, swinging & relaxing to increase awareness of the connectedness of body parts. Everyone welcome. $4. 7-8pm, SF Women's Bldg. Healing Massage class for women using Swedish/Esalen strokes plus psychic work. 7:30-10pm, Call Tasha 861-6838 for details.
Bisexual mixed rap group for both men & women interested in bisexuality, or partners of bisexual mates. 7:30pm, $3. Bisexual Center. 1757 Hayes, SF.
The Anything Goes Chorus — a group singing class — lots of fun & support, popular music sung in 2, 3 & 4 part harmony for all voices. 6:30-8:30pm, SF. Info: 654-8415.
Foodsexual Comedian Roberts presents "Comic Sense Night" at Fanny's Cabaret, 4230-18th St, SF. 9:30pm, $3. Break up your week breaking up with laughter!
SF Gay Rap Drop-in, 8pm, basement of First Congregational Church, Post & Mason, SF.
Woodworking & Furniture Making Class for beginner & experienced woodworkers. 6:30-9:30pm, free. WA. Complete info: 824-9726, (Debey Zito).
Women's Dance Therapy Group — 8-10pm, $8. Eighth St Studio, 2525 8th, Berkeley. 658-0636.

wednesday

Comedy for Lunch! *Arizona Highways* — 2 sisters stranded in the desert discover surprising secrets about each other. Every Wed & Thurs, $3. Curtain 12:10, show ends 12:50. One Act Theatre, 430 Mason, SF.
Drop-in Graphics Clinic for women working on graphics & paste-up for offset printing. $10-$15 SS, 7-10pm. Women's Press Project, 532 Valencia, SF. RCC by Weds morning: 431-6210.
Bisexual Women's Open Rap, 7:30pm, Pacific Ctr, Berkeley.
Gay Men's Substance Dependence Group — advance notice required: 841-6224. Pacific Ctr, Berkeley.
Transvestites & Transsexuals Rap — 1st & 3rd Wed ea month at Pacific Ctr, Berkeley. 7:30pm.
Rhythm & Motion/Aerobic Dance Exercise, 10-11am & 6-7pm. See Monday.
Bisexual Mixed Rap Group — see Tuesdays.
Assertiveness Training for women over forty, 10am to noon. OPTIONS office, SF Women's Bldg.
Amazon Kung Fu, 1-3pm. See Monday.
Building Self-Confidence — share concerns & info, learn about estrogen & alternatives. 3-5pm, Berkeley Women's Health Collective, 2908 Ellsworth. Info: 843-6194.
Women's Contact Class with Naomi Nim — improv structures & contact techniques in a trusting environment. Beginners & somewhat experienced. $28/6 wks. $4.50 drop-in. 5:30-7pm SF Women's Bldg.
Salsa — learn Latin free style & partner dancing from Pricilla Regalado. No partner necessary. Everyone welcome. $3/class. Info: 841-5038. 6-7pm, SF Women's Bldg.
SF Lesbian & Gay Men's Community Chorus now auditioning new members — sopranos, altos, tenors & basses. Weekly rehearsals, 7-9:30pm. All Saints Episcopal Church, 1350 Waller, SF. Call Robin, 527-4462.
Hatha Yoga with Rha Medeen, 7-8:30pm. Monday has details.
Sound & Trance Dance Class with Keriac, Dancentral Studio. 7:30-10pm. Info: 626-0756.
Metropolitan Community Church worships in Berkeley, 7pm. Directions: 533-4848.

Photo by Kim Corsaro 1981



Amazon Kung Fu demonstrates their strength at East Bay Gay Day last year. You can study the art of Kajukembo Kung Fu or learn the art of self-defense based on this system in classes on-going in San Francisco or the East Bay. See Monday, Wednesday and Thursday for details.

SF Lesbian & Gay Men's Community Chorus rehearses. All Saints Episcopal Church, 1350 Waller, SF. 7-9:30pm, WA.
Intuitive Problem Solving Support Group/Energy Circle led by Margo Adair — pool psychic resources to combat isolation, energize realities & gain insights that help attain our goals. 7pm, SS. Location, special needs & res: 861-6838. For women only.
Worship with Metropolitan Community Church, East Bay. 7pm, 4986 Fairfax, Oakland.
Metropolitan Community Church midweek worship in Hayward, 7:30pm, 27621 East 12th St. Info: 533-4848.
The Anything Goes Chorus — 8-10pm, Berkeley. See Tuesdays.
Disabled Lesbians Support Group facilitated by Ricki Boden & Jill Lessing. 10am-noon, low SS, Medi-Cal OK. WA. Operation Concern, 2483 Clay, SF.
Lesbian Break-Up Group — a support group forming to talk about ending relationships, dealing with ex-lovers, being single & starting over. 5-6:30pm. Price, location & other info: 839-1097 (Karin).
Feminist Cinema — a class on film theory, practice & analysis; plus make a 8mm film. Berkeley Feminist Institute, Oakland. Complete info: 658-6959, Barbara Hammer.
A Support Group for Black Women of all ages who've survived rape, incest, battery — share resources & help solve problems. 7-10pm, free. East Bay. Call Black Women's Anti-Violence Project 652-0339.
Improvisational Dance w/Trapeez (motivity) — $6 class/7 wk sessions. 5:30-7:30pm, Eighth St Studio, 2525 8th, Berkeley. Info: 658-0636.

thursday

Amazon Kung Fu — See Monday for Oakland info.
Comedy for lunch at One Act Theatre. See Wed for details.
C&W in the financial district — Country & Western dancing downstairs at Trinity Place, 5:30-8:30pm, 25 Trinity, SF.
Choir practice at SF's Metropolitan Community Church, 7pm. Details: 863-4434.
Lesbian & Gay Assoc. Engineers & Scientists meets 2nd & 4th Thurs monthly, 7:30pm. Location info: 285-1589.
Drop-in Gay Support Group for women & men, 7:30pm at Glide Memorial, 330 Ellis at Taylor (2nd floor, Rm 209), SF. Free.
Slightly Older Lesbians (SOLs) Group for women over 30. 7:30pm, Pacific Ctr, Berkeley.
Black & White Men Together Rap — 7:30-1pm, free. All Saints Episcopal Church, 1350 Waller, SF. WA.
Rhythm & Motion/Aerobic Dance, 10-11am, 6-7pm, see Monday.
Friendships & Confidence — a support/awareness group for gay men: explore personal issues in a supportive environment, practice learning to trust. SS, Student discount. Led by Bob Reps. Info: 863-6096.
Self-defense for women at the Dojo — Monday has details.
Job Search Techniques for women over 40, 9:30am-11:30am at OPTIONS Center, SF Women's Bldg. $5-$10.
T'ai Chi Chuan — longevity practices, group & individual instruction in this dance of life. $25/4 wks. 5:30-7pm, SF Women's Bldg.
Therapy referral at the Berkeley Women's Ctr. 5:30-7pm.
Awareness Through Movement — a class suitable for all ages, with Julie Casson. Wear loose clothing. 6-7pm, SF Women's Bldg.
Psychic Circle for women — share healing energy & develop psychic skills. Call Tasha, 861-6838 for details. 6:30-9pm.
Cowboy Boots & Dancing Shoes — country rules from 7pm to midnite with Skip Barret & The Foggy City Squares to teach you square dance steps. 12:30am-5am the mood goes city with live disco DJ's at Trocadero Transfer. Events Hotline: 495-0185.
The Black Gay Cultural Society presents: *Dionysia*, a cinema club featuring cinema & video art. $2, 7:30pm. 925 Hayes, SF. Event info: 621-3190.
Beginning Contact Improv Class with Keriac at Dancentral Studio, 7:30-10pm, Info: 626-0756.

friday

Shabbat Services with Sha'ar Zahav, Jewish lesbian/gay congregation, Jewish Community Ctr, 3200 California, SF. 8:15pm.
C & C Men's Club — a social club for chubbies & chasers meets 1st & 3rd Fri ea month at First Congregational Church, Post & Mason, SF. 8pm.
Under 21 Lesbian Rap, 4-6pm, Pacific Ctr, Berkeley.
Intuitive Problem Solving Support Group/Energy Circle with Margo Adair, for women only 2:30pm and open drop-in 5:30pm. See Wednesdays for detail.
Women's Alcoholics Anonymous meeting, 7-8pm. SF Women's Bldg.
Leather Nights at Trocadero Transfer — gleaming boots & glowing bodies to a torrid disco beat. 10pm-7am. $3 with leather. Guests $5/General $7. Events hotline: 495-0185. 520-4th St, SF.
Pink Flamingo — Divine madness at midnite at UC Theatre, 2036 University, Berkeley. $3. Starts fri the 13th.
Marin Gay Rap meets every other Fri, 7:30pm. 610 D St, San Rafael.
Tenants Against Conversion gen'l mtg — work to save SF's residential hotels. 1pm, 333 Turk St, SF. 2nd & 4th Fri. Info: 474-2164.
Advanced lunar yoga for women only, 5-7pm, $30/month. 2571 Shattuck Ave, Studio #9, Berkeley. Info: 845-3277 (Vicki Noble).

saturday

Fun Runs with FrontRunners at Stow Lake Boat House, Golden Gate Park. 10am.
Under 21 Gay Men's Open Rap, 1-4pm at Pacific Ctr, Berkeley.
Live Country & Western bands at Rainbow Cattle Co, 199 Valencia, SF. 9pm-1am.
Menopause Rap Group — share concerns, experiences & feelings & info. 2nd & 4th Sat, 12-2pm, Berkeley Women's Health Collective, 2908 Ellsworth. Info: 843-6194.
Hatha Yoga with Rha Medeen. 10-11am, see Monday for details.
Open lesbian rap at the Berkeley Women's Ctr, 2nd & 4th Saturdays. 2-4pm.
GayCon rap group for gay/lesbian ex-cons who want to learn how to survive in SF & talk with other ex-cons. 2-3pm, United States Mission, 1769 Oak St, SF. Info: 431-2675.
Rhythm & Motion/Aerobic Dance Exercise, 10-11am. See Monday.
Beginning lunar yoga drop-in class for women. 4-6pm, $6. 2571 Shattuck Ave, #9, Berkeley. Complete info: Vicki Noble, 845-3277.
Hand Tool Classes for women, free. WA. Call Debey Zito, 824-9716 for time & details.

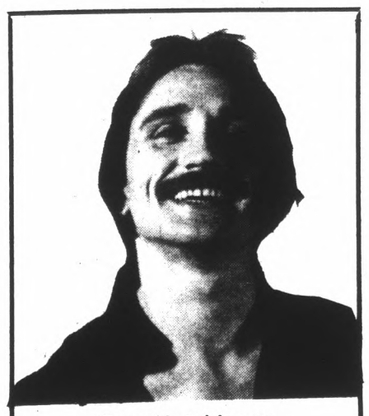
Cabaret Checkerboard

by Gary Menger

Cabaret in San Francisco is seeing many and exciting changes of late. Last year, our prominent performers (being seen everywhere and often) included Sharon McNight, Ruth Hastings, Weslia Whitfield, David Reighn, Jae Ross; Tim Collins. Currently, Sharon is in Los Angeles, from whence she'll go on to do bigger things in Germany and then in New York . . . Ruth Hastings is preparing to have her first child (congratulations, Ruth!), Weslia spends much of her time performing out of San Francisco, and so also do the aforementioned gentlemen: David, Jae and Tim.

Their absence has created space for discovery of several new performers (combined with the fact that we've seen the opening of a few new cabaret rooms in the last year), and has given us a chance to pay more attention to some of the other fine talents who have been busily entertaining in our city all along (Lynda Bergren, for instance, and Weston McGowen).

At the moment, the strongest cabaret performers on the scene, in my opinion, are Pamela Brooks, Terry Hutchinson and Terri Cowick, each of whom has already, and recently, been written up favorably by just about every publication in San Francisco and each of whom is pulling enthusiastic crowds in the several places they perform. All three regularly perform in both Trinity Place and Fanny's Cabaret, and are likely to be seen very soon as part of the PINES & CO Sunday afternoon cabaret series.



Terry Hutchinson

Photo by Ronald Beauregard

Speaking of PINES & CO. (it's on the corner of Pine and Jones), don't miss their Sunday afternoons. The brunch (served until 3:00) is exceptional, the shows (starting at 4:30) are first-rate, and there is no cover charge.

New faces to watch for (these are the best I've seen): George Quick, former star of MARCO POLO and now performing a nightclub act with Judith Corber; Justin Griffin, for my money the most versatile male singer around; Kevin Ross, who gets better all the time, Vi Clark, a jazz and ballad singer who's been amazing and exciting crowds at Fanny's every Sunday evening.

A couple more familiar faces not to be missed: Lynda Bergren, regularly seen at both Trinity Place and the Q.T., and Dana Balin, who performs regularly at the Q.T. and frequently pops up elsewhere.

The best of the new cabaret musical shows: BY GEORGE (from the producers of "Champagne in a Cardboard Cup" and featuring Lynn Eldredge and Ric Roemer, who starred in that show, and also Craig Jessup, Ruth Hasting's singing partner). BY GEORGE is running Friday thru Monday over at Savoy Tivoli. At the Plush Room STEPPIN' OUT is a winner, also show Friday thru Monday, and over at Previews (on Geary near Polk), be sure to catch OUR AFFAIR WITH ASTAIRE.

Gary Menger has written for Pacific Coast Times, Data Boy, Bay Area Reporter *and* Vector Magazine. *He was the first manager of the Plush Room/Hotel York, and currently books and promotes several local cabarets. He is President of "Hats Off Productions," and is Publisher/Editor of "Sold Out — San Francisco's Cabaret Magazine."*

Fanny's
4230-18th St, SF
Info: 621-5570
Sun: Vi Clark
Tues: Carol Roberts (Comedy)
Wed/Thurs: Terry Hutchinson
Fri: Pam Brooks
Sat: Terry Cowick

Sutro Bath House
1015 Folsom, SF
Cabaret: 9:30pm
11/4 & 6: Audrienne Wilson
11/11 & 13: George Quick/Judith Corber
11/18 & 20: Constance Fisher
11/25 & 27: Torch

Trinity Place
25 Trinity Place, SF
Cabaret: 5:30-8:30pm
Mon: Terri Cowick
Tues: Terry Hutchinson
Wed: Pam Brooks
Thurs: Lynda Bergren

Pines & Co
1093 Pine, SF
Brunch 11-3, Shows 4:30
Nov. 1: Pam Brooks
Nov. 8: Jose's "Aida"
Nov. 15: Terry Hutchinson

Common Threads: *OUTBURST*

by Adele Prandini

Take five women from diverse backgrounds, a love of theatre and a political drive. Then, mix it all together. *Et voila*, Common Threads feminist theatre company. These multi-talented women have created a theatre piece for your viewing pleasure entitled, *OUTBURST*, a mixed media comedy/drama about survival.

First, a few facts. The Group was formed in 1980. It is a collective. The members are: Vicki Dello Joio, Jan Bolenbaugh, Ruth Jovel, Janet Keller and Peggeth Loeb. These five women met while working on another show, "Of Course I Talk To Myself", which was performed before enthusiastic audiences throughout the Bay Area.

Now these women take to the stage again with a production all their own. *OUTBURST* is a show about survival, day to day problems and a search for the solutions to these problems. In a recent interview, Vicki told me, "The purpose is to explore any one issue on as many levels as is possible. It's an attempt to theatricalize life." Starting with a naturalistic scene, the group then progresses into mime and mask work, poetry, dance and music for a fuller exploration of the issues.

And just what are the issues? For starters, there is homophobia within one's family, racism within one's community, burn out, sexuality and nuclear power. Sound like a weighty evening? Laughter is an important survival technique, and Common Threads has included lots of evidence to support that statement.

For this group, the process of working together (it is collectively written and directed) has been equally important as the end product. "We have taught a lot and learned a lot from each other, there's been an enormous amount of skill sharing in this production", one member told me. Certainly just about all of the arts are represented by the five members of the cast plus one other. That other is a life size puppet named Matilda, who was created for the show by local puppet and mask maker Wendy Sawyer.

The group is looking to perform for a broad based audience. They are quick to point out that their theatre is not anti-male. They stress that, "The problems facing us today affect all people and require the efforts of everyone if we are to survive."

And speaking of survival, like most theatre workers, all of the women hold down other jobs in order to support their theatre. On top of this they also act as their own producers.

Needless to say, Common Threads is a very dedicated group of women. In answer to my question, "Why do you do it?", I received a variety of responses. Ruth told me, "If I go too long without performing, I stop people on the street and say, "Hi, wanna hear me sing?" Vicki insisted that it was an easy way to get dates! Don't you believe it. These women are very serious about honestly communicating with their audience. "Performing someone elses lines are one thing," Ruth continues, "but it's important to me that I get the chance to present my side. I am a Latina, my parents are from El Salvador, I am a lesbian and I am a fat woman. How often do you get to see such a woman on stage?" A strong motivating force behind Common Threads is "If you can reach just one person then it's all worthwhile."

OUTBURST will open in San Francisco, November 6th and runs Fridays, Saturdays and Sundays through November 22. Performances begin at 8:00pm. The place is Gumption Theatre, 1553 Page Street.

The theatre is wheelchair accessible and some performances will be interpreted for the hearing impaired. Childcare is available by reservation. For additional information call 548-7988.

Photo by N. Allen

Poppers...

(continued from page 3)

to be sold in supermarkets: "If Safeway customers want the product, I don't see why it couldn't be sold there." In 1978 Freezer's parent company, Pharmex, Ltd., of San Francisco, hired their own experts (at a cost of $200,000) to counter the bad PR nitrites had been getting from independent medical research.

Their report is *not* a credit to the scientific spirit. By a studied ambiguity (to put it politely), the authors state in their introduction that the issue is one of "the use of butyl nitrite in consumer products used for odorizing purposes" — thus keeping up the pretense that poppers are mostly used as an incense or odorizer, and not as an inhalent. Hence the study mostly labors to show that poppers make a safe room odorizer (which is not the real issue at all). Their research concludes: "it is difficult to envision any product with a better record of public safety."

The researchers' duplicity on the real purpose of poppers comes from Freezer himself. Over the years there had been several attempts, both locally and federally, to ban poppers as a health menace. Freezer was able to fend off these efforts by an incredible lie — claiming that poppers were not sold as an inhalent or aphrodisiac, but as a room odorizer. (I can just see it now — you get home after a hard day's work, greet your lover, and say, "Gee, it's a little musty in here; why don't you open some poppers").

In July of 1979 Freezer's company reached a court settlement with the California Department of Health, whereby he would continue to push poppers free of any regulation, testing, or control if Rush were not advertized as a drug or sold to minors. The hypocrisy of this settlement is mind-boggling. If poppers are really just odorizers, why is it necessary to ban their sale to minors? Is Airwick banned to minors? Even though the label warns against inhalation, everybody knows what poppers are really used for. Why, after all, does Freezer call his product *Rush*?

In fact, both the popper makers and the California Department of Health have committed a criminal fraud. By hiding behind the lie that poppers are being used as a room odorizer or incense, they have completely circumvented the normal safety net of testing which every drug in this country must be subject to in order to be sold. As a result, in a few short years the popper makers have made millions.

But what about the cases of Gay cancer and Gay pneumonia? Are they just the first ripple of something more ominous? Will a great wave of cancerous death pass over the Gay men in this country during the next twenty years? No one knows — because the long-term effects of heavy popper inhalation have never been tested. In the meantime, the major popper companies continue to rake in the money and remain members in good standing of the Golden Gate Business Association.

This concludes Part I of a two-part series on the influence of big Gay business on the quality of Gay life. Part II in December Coming Up! *will deal with the Gay bar owners and alcoholism.*

Arthur Evans has been a Gay activist since 1969 and recently spear-headed the successful drive to improve conditions at the Club Baths at 8th and Howard Streets.

The Committee to Monitor the Cumulative Effects of Poppers is located at 55 Mason Street, SF 94102. For information on their work or to report instances of popper related illness or bummer experiences call Hank Wilson at 441-4188.

Palo Alto

(continued from front page)

Measure B, however, does not apply to religious groups, small businesses, owner-occupied small rental properties, or home employment for childcare and domestic services. Nor does it use either taxpayer funds or city staff to stop discrimination. The ordinance allows a person who experiences discrimination to seek legal recourse at their own expense.

Last year voters in Santa Clara County defeated a gay rights ordinance by a 3 to 1 margin. Voters in San Jose also voted against a municipal gay rights ordinance. Palo Altans, however, failed to pass the county ordinance by only 300 votes.

"We've done all the work we should have done to pass a gay rights ordinance this time around," said Doug Grandquist, a member of the Palo Alto Coalition for Equal Rights (PACER). PACER, a group of about 70 volunteers, has sent out two direct mail pieces in the past few months. PACER members have walked precincts in Palo Alto, and plan to do so again this weekend before the election.

The ordinance has received the endorsement of numerous individuals and organizations including Congress member Pete McCloskey, Palo Alto Mayor Alan Henderson, the Santa Clara County Democratic Central Committee, the Santa Clara AFL-CIO, former presidential candidate John Anderson, and Maureen Reagan. While support for the measure has been widespread, according to Marsha Smolens, a San Francisco based campaign consultant to PACER, a low voter turnout could hurt the chances of passing the ordinance.

"The opposition to Measure B has been unexpectedly quiet," noted Doug Granquist. One small group, Palo Altans Against Measure B, composed mostly of people who worked against the Santa Clara County ordinance last year, has handed out a piece of literature urging voters to defeat the measure.

When asked to describe the kind of people who are spearheading the campaign to deny gay people their civil rights, Smolin replied, "Very pleasant white men in threepiece suits — a few prominent lawyers and businessmen. The president of the Family Political Action Committee (FAMPAC), a right-wing group which has a Moral Majority-like agenda, is also a member of the Palo Altans Against Measure B.

After measures A & B went down to defeat last year, members of the Santa Clara County gay community expressed anger at members of the San Francisco gay community for not supporting their organizing efforts.

This year San Francisco gay men, lesbians, and their friends can support the Palo Alto gay rights campaign by attending a fundraiser at the top of the Hamms Brewery Building, on Friday, October 30th, 5:30 to 7:30 p.m. A $20 per person donation is requested.

People who can't attend this event can send donations of any amount, to 542A Castro Street, or directly to PACER at PO Box 50338, Palo Alto, 94303.

"We also need people from San Francisco to come walk precincts with us this weekend," Granquist stated. For further information about joining this effort to secure gay rights in Palo Alto call PACER at 332-2150.

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Recommends . . .

CITY ATTORNEY	JOE HUGHES
CITY TREASURER	MARY CALLANAN
PROPOSITION A	NO
PROPOSITION B	YES
PROPOSITION C	YES
PROPOSITION D	YES
PROPOSITION E	YES
PROPOSITION F	YES
PROPOSITION H	NO
PROPOSITION I	NO POSITION
PROPOSITION J	YES
PROPOSITION K	YES
PROPOSITION L	NO POSITION
PROPOSITION M	NO POSITION
PROPOSITION N	YES
PROPOSITION O	YES
PROPOSITION P	YES
PROPOSITION Q	YES

NEXT MEETING
MONDAY, NOV. 9, 7:30 p.m.
Women's Building
3542 18th Street

WINTER'S SERVICE EXCHANGE
Dorothy Corson Winter
Financial Management
544 Bryant Street
San Francisco, CA 94107
777-9737

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Helix

Take Five/Theatre Rhino

by Penni Kimmel

Theatre Rhinoceros slides head-first into its fifth season on November 5th for a five-play run at its new location. Five is the lucky number, folks; a very full handful of hand-picked productions by one of the few gay-supportive repertory companies in the world.

Fugue in a Nursery is the opener, sequel to last year's popular *International Stud. Fugue* is the second of Harvey Fierstone's satirical trilogy that shows no signs of premature climax. On the contrary, it has held its own uncommonly well for a "middle" play and stands independently as the winner of three Villager Awards.

The Rhino season continues with George Birimisa's *Pogey Bait*, a rough, honest drama set aboard a WWII destroyer (opening January 7), followed by the world premier of Doric Wilson's black comedy *Street Theatre*, a telling vision of the Stonewall Riots. The fact that *Street Theatre* opens in San Francisco (February 18) rather than in its own drama-conscious home setting makes an unsettling political as well as theatrical point. The fourth fortunate choice is a new production of Noel Coward's *Design for Living* (April 8), a period piece to be sure, and the essence of high camp. The season comes full circle with a revival of Robert Patrick's witty and colorful *T-shirts* (opening May 20).

The Rhino's new "little" theater is bigger than before, with a seating capacity of 99 and a second 49-seat theater that will enable us to see a greater variety of productions (presumably, the 100th and 50th seats are reserved for Godot). The intimacy is still there; it is simply intimate for more people! One of the big plusses for Theatre Rhinoceros fans will be the larger stage and the chance to see what we always knew they could do with set design, given the space.

It's hard to be a loser with a ticket in your pocket since Theatre Rhinoceros offers more than a performance, perhaps more than they know, to its audiences, collectively and as individuals. We tend to forget that "gay" is still a cultural subculture, young enough in its open expression to have scarcely touched those who will most benefit by it.

Out of the past seasons have come revelatory looks at others' lesbian and gaystyles, interactions with parents and various aspects of the 'over' culture, representations both comic and trenchant and always identifiable of binding and unwinding relationships, history and herstory, a touch of politics and current social trends. The pain of recognition is its own catharsis — even the inevitable turkey of a performance or play now and again cannot remove the sheer proud pleasure of, for instance, sitting next to a visiting friend from a larger but gay-theaterless city who is experiencing the gay-supportive audience, if not the performance, for the first time. Or treating someone who has never in her or his conscious adult life reacted in a way in public to anything that touched them deeply. Or sitting there, saying to yourself as did one presently well-known playwright, "I can write a better play than that" and doing it . . . or at least, adding to the fund of all too meagre cultural heritage. Live theater offers live laughter, gasps, tears, groans, attentive silence — all the constructive emotions that cannot be evoked from the mildly radioactive waves coming at you from the living-room TV. Treat yourself this season: take along a friend.

A unique offering by Theatre Rhinoceros is its subscription series, something no other gay theater can boast at this time. It's a tribute to the company courtesy of grants from the National Endowment for the Arts and San Francisco's own Hotel Tax Fund. The subscription is a boon to theater-goers, offering reserved prime seating at as little as five plays for the price of four — $20 for a theater season? Unbelievable and silly not to take advantage of! — on up to $250 for ticket pairs and a few . . . extra-special extras.

In case you've been wondering how the theatre got its name (and many *have* inquired, most after trying to find it in the phone book and not being able to spell the damned thing), Director Alan Estes brought the idea back from a Boston gay liberation movement symbol about a decade ago. That one was a lavender rhinoceros, a large but inveterately gentle animal, they say, until provoked. Under much provocation, the Theatre Rhinoceros has moved from home to home, entertaining as it went, until finally horning in on its present location at the Redstone Buildling. We wish it a long and provocative life. Break a leg, Rhino!

***Fugue* performances and tickets thru Dec. 20 at 2940-16th Street (at So. VanNess), San Francisco, 94108. 8:30p.m., Thursdays thru Sundays, matinee Sunday, Nov. 29 at 2:30 p.m. (Preview: Monday, Nov. 2). Phone 554-4100 for reservations, subscription series.**

On Stage ... November

Love on the tarmac! A traffic jam, carpools of corporate commuters, Italian tourists and an explosive truck driver are caught together in **Stuck**, a Freeway Comedy by Adel Edling Shank, presented to us by the Magic Theatre. Wed-Sun thru 11/22, 8:30pm, $8.50/$6.50 stdnts, srs. Magic Theatre also offers us the world premiere of **Passing Shots** by Stefan Yafa — the very funny story of one couple's encounter with the "truth" through California's bizarre instant therapies. Thurs-Sun through 12/20, 8:30pm. $8.50/$6.50 stdnts/srs. Bldg D, Ft Mason, San Francisco. Res & info: 441-8822.

The Julian Theatre Company brings us the US premiere of Peter Flannery's **The Boys Own Story** — an insightful one-man show depicting a goalkeeper's activities and preoccupations during a soccer match — the pressures and isolation of competitive sports. Thurs-Sun through 12/5, 8pm. 953 DeHaro, San Francisco. Info & Res: 647-8098.

The Angels of Light's original murder-mystery-musical **Hotel of Follies** continues Fri-Sun thru 12/22. Project Artaud Theater, 650 Florida St, San Francisco. $6/$3 children. Res & info: 863-7213.

Two generations of Japanese Americans gather to share memories, hopes & dreams, and must find their futures without losing their pasts. The Asian American Theater invites us to share their latest offering **Neisei Bar and Grill** by Garrett Hongo. Previews 11/6 & 12, 8pm. Opens 11/13, 8pm. 4344 California Street, SF. Info: 752-8324.

Emily Dickinson's reclusive life in the family household is the subject of Joy Carlin's one-woman show and the Berkeley Repertory Theatre's latest offering **The Belle of Amherst** by William Luce. Tues-Sat 8pm, Sun 2 & 7pm. Thurs matinee 2pm. $6-$11, discounts for srs, stdnts, groups. 2025 Addison St, Berkeley. Info: 865-4700. Thru 11/29.

The Eureka Theatre Company presents **The Jail Diary of Albie Sachs**, by leading international playwright David Edgar, the true story of a young South African lawyer detained in isolation as one of the first white victims of the notorious 90-Day Law, established to stop their anti-apartheid movement. Thurs-Sun thru 12/6 at the Magic Theatre Northside Theatre at Fort Mason, Bldg D, SF. Time & ticket info: 441-8822.

"I'd Rather Be Doing Something" — The Didi Glitz Story — Les Nickelettes latest craziness opens Nov 12 at Peoples Theater, Ft Mason, Bldg B, SF. Thurs-Sat thru Dec 6, 8pm, $4. Sunday matinee 2pm, $4. Reservations: 776-8999.

Photo by Marek Majewsky

Didi's Rebellious Daughter

The Bare Stage presents two plays about sex and relationships — **Hold Me Until Morning** by Daniel Rudman, a humorous and piercing examination of male sexuality, and **Ferryboat** by Leonard Melfi, a hilarious portrayal of sexual stereotypes and the dishonesty often involved in personal relationships. Thurs-Sun thru 12/13. 8pm. 2320 Dana St, Berkeley. Res: 849-1675.

A theatrical collage of irony and satire by one of America's most acute & acerbic humorists: **Feifer's People** by Jules Feifer, presented by the College Theatre, City College of San Francisco. 11/1 & 8, 2:30pm; 11/6 & 7, 8pm. $3/$2 stdnts, srs. Phelan & Judson Aves (nr Ocean). Info: 239-3100.

The Black Repertory Group opens its new season with **Purlie** — the musical version of the well-known "Purlie Victorious" by Ossie Davis — a self-taught black preacher returns to a scene of Southern serfdom in Georgia, intent on opening an abandoned church. 11/12 through 12/19. 1719 Alcatraz Avenue, Berkeley. Showtimes & info: 652-2120.

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Theater

M. J. Lallo

'Last Call'

at One Act II

The One Act II presents three one act plays this month — the play of most interest to our audience is Daniel Curzon's *Last Call*, directed by Ed Decker. The setting is a men's bar on Castro Street, the action takes place in one evening. Curzon's message is not new, but the way he presents it is interesting. The theme — lack of communication between men — is manifest in the fact that the men never talk to each other. They think out loud, they look, they glance, they grab, but they never speak a word to each other.

The two men who are acting "out loud" represent two extremes: Michael Fiske as Mr. Ugly, and Steve Price as Mr. Beautiful. They battle out their plights in their private worlds. Mr. Ugly, in bifocals, high water, tailored pants, which accentuate his skinny frame, sits on his stool saying, "Bet he's got a hot lover, and all the tricks he can use!", while Mr. Blonde Beautiful in tight Levis and Aligator shirt, says, "Wish I had a lover, but I admit it, I can't find one."

Amidst their dialogue, director Ed Decker has cleverly staged other men in the bar to simply pose, move, pose, in a stop-action sort of drama that enhances the scene of changing partners in a flowing piece of choreography.

The line that lingers on in my mind came from Mr. Ugly, a concert clarinet player, saying with great vehemence to his counterpart, "Bet you don't know Mahler's 5th, I've had to practice hours and hours — did you practice being handsome?"

Curzon gives his actors many one liners, and many, many outlandish circumstances. Mr. Ugly in a frenzy of alcohol and panic over last call trys to pick up the pinball machine, in more ways than one. *Last Call* is a lucky play in this respect, a fine playwright has come together with a fine director that truly understands the material he is working with.

The first play of the evening is *Care & Feeding* by Denize Springer. Though this play received honorable mention in the National Contest for Best New One Acts by Women, I was not excited by it. The opening was slow, either due to faulty direction (William Oliver) or lack of finesse by the actor (Earl Karn). The play concerns an aging man who is dying in a run-down rooming house. We watch the precious moments run by, as each second must be used to its fullest in a one act, but the old man only fumbles around doing dishes, looking for wine bottles, making toast, while he mumbles swear words under his breath. It seemed to take a long time for the play to make its point which unmistakeably was "Why is it taking so long to die." When the old man says these words, you wish the playwright had given him more to say before he laid him down forever.

The evening is finished with *Tell Her Ten Minutes*, by Thomas Elkjer, directed by Simon L. Levy. This is a funny, witty play about three guests who are about to go on the Johnny Carson Show: A comedian (Larry Rose), a singer (Jeannine Lewis), and an eccentric author (Linda Powell). In this delightful 20 minutes of theater, Linda Powell steals the show. She runs around backstage filling the ashtrays with M&M's saying, "If people didn't smoke cigarettes and ate M&M's, there'd be a lot less smoke in the world." The new book that she's going on the Tonight Show to plug is called *Thirty Immortal Works of Art that Anybody Can Paint.*

Photo Pamela Clarke, 1981

Steve Price and Michael Risk in Last Call by Daniel Curzon

Between Curzon's play and Elkjer's piece, you can have a fun evening of theater at the One Act II. The plays run through November 16th, Thursday-Saturday at 8pm, 431 Mason Street. For reservations & information call 421-6162.

Festival of Women Playwrights

at One Act I

by Penny Pollard

The One Act Theatre Company, now offering a Festival of Women Playwrights, presents an exciting option for an evening's entertainment. Through December 5th, on alternate weekends, the One Act will stage two series of new plays by women. Series A, which will continue playing the alternate weekends October 2nd through November 29th, includes the three winning plays in the National Contest for Best New One Acts by Women, and is a great selection of performances.

Autumn Ladies, by Susan Nanus, introduces us to three characters: Rachel and Rose, two lifelong friends sharing an apartment in Manhattan, and Mr. Torrellini, the retired junkman who daily occupies the park bench opposite theirs. Rachel (Carol McElheney) is the bolder of the two women, who insistently pushes Rose (Isabell Maynard) toward a new self-awareness, carefully exposed in a twinkling behind the bifocals.

Mr. Torellini, (played by Gerald Winer) as the self-isolated widower, reflects in patriarchal tones on his married life and his lifelong affair with a schoolteacher. "Sex is a necessity. Love is a luxury, so naturally love costs more."

The performances by Carol McElheney and Gerald Winer were very moving, but particular notice should go to Isabelle Maynard for portrayal of the emerging sensuality and self-confidence of the proper Rose.

Decrescendo, by Irene Oppenheim, the 2nd piece on the bill, is a beautifully conceived interlude in the life of a Bohemian couple; both individuals are self-exiled from the secure 20's middle class. Elsie and Nana require more than the typical Saturday evening's fare to amuse themselves and this evening, they have kidnapped a famous young concert pianist, so that Elsie might learn some technique. As the evening unfolds, however, we realize that music is not to be the main topic of conversation.

Watching the interaction between these three was fascinating, and the changes in emotion clearly carried in skilled performances by Cathay Gunn as Elsie, and Dane Ince, as Daniel, the "victim". Maureen Coyne, as Nan, was the highlight. She glided through the evening with such relaxed expression, that the whole bizarre premise was entirely believable. Direction by Eileen Kane presented us with an exciting stage, and there was literally never a dull moment.

The finale, *Fits and Starts*, by Grace McKeaney, is theatre of the absurd, but the life led by Babs, in this chaotic, shambles of an apartment, is not far outside the real of possibilities in a housewife's world. This play throws cinematic emotion all over the stage, and directly at the audience.

Anita Merzel, a perfect mad housewife as Babs, paces about the messy apartment like it was a prison cell. She confronts us all as her jailers, and finally, screams her ultimate frustration somewhere in the direction of heaven: "I want the big payoff!"

Direction by Carla Sarvis involves us directly with Bab's plight — we are part of this outrageous family. Joanna (Noni) Kirk, played Mother with a hilarious military fervor, and Charles Bouvier as Roger, (the husband) was ideal as the driven ad-man gone beserk. Kent Minault played Bahemeth, the family dog with serious attention to detail. It was a circus, and like a circus, exhausting, but woth every minute.

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S.F. Film Festival Overview

by Penni Kimmel

The 25th San Francisco International Film Festival, oldest in the United States, has just run down the lens caps on its projectors for another year. The SFIFF has expanded tremendously in recent years under the directorship of Albert Johnson, to reach thousands of Northern California's cinema fans in two weeks with nearly a hundred films from dozens of countries. Many of them may never be viewed again outside their countries of origin, the vagaries of the film distribution business being what it is, but a good third of them will be coming soon, as they say, to a theater near you.

•Carlos Saura's *Blood Wedding*, touted as one of the best dance films ever made, may be just that. The dancers are actors and the actors are Spanish and the Spanishness is derived from Lorca's play to arrive at a dramatic melding of art forms rarely achieved in the Western world. •From Switzerland, *The Boat is Full* exposes the negative side of neutrality during wartime, the psyche that rots behind the self-imposed disguise, and the silence that in the end victimizes itself.

•*Castelporziano*, the beach near the site of Italian director/poet Pier Pasolini's murder, hosts the first (and probably last) world poetry festival. Using the camera as spectator, Andrea Andermann creates a sense of participation in the film audience that the Woodstock and Monterey Jazz Festival films often lost in the spectacle. The three-day event is frequently snarled in its own complex spontanaeity, and inevitably bound up again by the quiet commentary of the Russian poet, Yevtushenko. •A demi-biography crossing national barriers is the West German study of *Celeste*, young housekeeper-companion to Marcel Proust, focusing on the last months of his life. Its style falls back from the trendy New German Cinema to Wagnerian-Gallic — a "Remembrance of Things Past" from a 20-year old's point of view.

•Out of the rubble of fascism, Spain is breaking ground for cultural, sexual and political skyscrapers. *The Deputy (El Diputado)* smashes the old walls right and left in an astoundingly forthright, valid story of Realpolitik and the perversion of power by conservative forces. *The Deputy* is a brilliant, not-wholly-tragic portrait of a man thrust to power even as he is realizing his homosexual nature and his courageous commitment to both. In many senses this may be the first truly integrated gay film.

•*Io Sono Anna Magnani* IS Anna Magnani at her fullest . . . and that fills the screen, the heart and, not surprisingly, the mind, as well. •*Light Years Away*, billed as a Swiss/French endeavor, is Alain Tanner's first film in English, is set in Ireland, and showcases Trevor Howard and Mick Ford in the year 2,000. Superb cinematography illuminates this conception of Zen and the art of cleaning up an abandoned garage so one can attain the wisdom to deserve to learn to fly. And that's about as simple, and as profound, as you can get. •*Love Brewed . . . in the African Pot* is a handsomely produced story of universal class distinctions within a Ghanian family setting. The rich girl/poor boy elements are humanized in their interplay with dreams and magic. •Wadja's *Man of Iron* has already received considerable notice, taking the Cannes Golden Palm Award. This impressionistic look at Stalinist Poland lays a living veil over today's struggle in that country, softens and defines the strength, spirit and persistence of the quintessential Pole. •*Memoirs of a Survivor* is new director David Gladwell's vehicle for Julie Christie's superb acting talents in this futuristic, yet hauntingly familiar, story of urban disintegration.

•There is one scene by Isabel Adiani in the Berlin Underground tunnel in *Possession* which, taken out of context, would still stand as one of the most horrifying and gracefully captivating pieces of acting ever portrayed on film. Within its two-hour long journey into mystic terror, among the many imaginatively conceived and truly shocking special effects there is a great deal to think about, particularly if you are of a medieval turn of mind. •*Priest of Love*, from Great Britain, explores the traveling romance of D. H. Lawrence and Frieda von Richtoven Weekly in a literary manner befitting its subject. •Kyra Nijinsky's hyperkinetic role in her own biography, *She Dances Alone*, is an evening's entertainment that further confounds the myth of her father's personal and professional life.

•*Soldier Girls* (will the real Private Benjamin please sit down!) and Peter Bogdanovitch's detective-comedy, *They All Laughed* have nothing in common other than that each is an evening's amusement. •Francesco Rosi's *Three Brothers* is a leisurely-paced, arid portrait of modern Italy in emotional upheaval; framed in a family reunion at their mother's funeral: one conservative judge learning to live with terrorist threats, one "bleeding-heart" social worker, and one die-hard labor organizer impinge briefly and superficially on one another's lives. •Canada's *Ticket to Heaven* will, and should, be around for awhile, a frighteningly believable exploration of one young man's seduction into a Moonie-like cult. •*Father and Son*, a startling departure from plotless kung fu movies from Hong Kong, succeeds in following a lifetime of complex relationships with uncompromising integrity and fascinatingly filmed city settings.

•I'll share a secret with you: San Francisco audiences *are* sophisticated, adult, knowledgeable and sane. Only such an audience could receive the vicious distortions and inanities of *Sharing the Secret* (a made-for-TV Canadian "documentary" on "ho-mo-sex-u-a-li-ty") with howling laughter and the jeers it deserves. But the film should never have been made and certainly not shown. •In direct contrast, and to the immense credit of the San Francisco International Film Festival, is the 5-hour showing of the Danish-made *American Pictures* in its stunning entirety. It is both a massive indictment of racism and oppression and a personalized perspective of its origins and institutionalized settings. Look for it.

The San Francisco Film Society presents much more than SFIFF during the other fifty weeks of the year. Write: 3501 California St., Ste. 201, San Francisco 94118 for season tickets and information.

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—Archer Winsten, New York Post

"FRANK RIPPLOH IS THE MOVIES' FUTURE! It will be interesting to see how this ***TAXI*** runs on our own mean streets."
—Richard Corliss, FilmComment

"A BELIEVABLE AND TOUCHING PORTRAIT." The sex and nudity will account for the film's popularity with some audiences, but they will also put off others. And ***TAXI ZUM KLO*** is of sufficient quality and interest for that to be a shame."
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MOTHER'S DAY, 1981. Boston

by Cherrie Moraga

for Elizabeth

Just *when* does Murder
become a choice?

When does the head
willfully turn
away, the mind
wilfully close
shut, the eyes
see no evil
speak no evil, know
no evil
no evil
know evil

Bobby Sands was a white boy, lord
but they took him, anyway.
And the theologians debate today,
will Bobby Sands' soul reach heaven?

Suicide is *not* a choice.
Death by starvation is *not* a choice,
when the plate pushed before you
is lined with someone else's hunger.

Blacks battle in Britain
the same killer enemy,
but how *would* Bobby treat
the Black kid in his own South
Boston neighborhood?
That's the question
I'm not supposed to ask, Irish
Catholics religiously racist
in the scramble for too little
to share. too much to take
anyway,
by now.

nationality. nationality. nationality.
I've never seen hunger like this
in my own hometownamericancity
as I do today
on faces
a common color, grey.

And the legislators debate
Does the fetus have a right to live?
Seems mothers are the only ones
truly capable
of *choosing* Murder.

Black mothers in Atlanta killing all their twenty-
six children for "lack of ample supervision".
Black women in Boston killing their own fool selves
thinking they had a right to walk down a street, anyway.*
Black girls Brown women White mothers Red
Chinese & surburban street-wise house-broken
camp & collegiate deliberate or dull head
of household under some man's foot in some woman's
arms in a tight situation too loose to worry.

All these Mommas, Murderers.

Thinking we have the right
to what goes in
& what comes out
of our bodies.

Don't worry about the living.
they tell us.
Let 'em die
in so many words.

It's the unborn, the future
we must look to.

Their eyes shooting off into space.

©1981 Cherrie Moraga

*In the early months of 1979, twelve Black women were murdered in the neighborhoods of Boston, an event which received little or no media attention or police involvement.

Cherrie Moraga is a Chicana Feminist poet and politica and is the co-editor of This Bridge Called My Back, Writings by Radical Women of Color *(Persephone, Inc. 1981). Her works have appeared in numerous publications, including* Conditions, The Lesbian Poetry Anthology, *and* Heresies. *The poem which appears in this issue is from her book-in-progress,* Loving In the War Years.

Barbara Smith is a Black Feminist Writer and activist whose publications include: Conditions Five — The Black Women's Issue; But Some of Us Are Brave — Black Women's Studies *(to be released by the Feminist Press this month);* Home Girls — A Black Feminist Anthology *(Persephone, Fall 1982) and writings in numerous and Feminist periodicals.*

Barbara and Cherrie are two of the founding members of Kitchen Table: Women of Color Press which recently established in New York City. For more info, write: Kitchen Table Press, Box 592, Van Brunt Station, Brooklyn, NY, 11215. Cherrie will be at the Latin American Library, Oakland, Nov. 5 on a panel on Third World Publishing; and Barbara and Cherrie will appear together on Nov. 11 at Modern Times & SF State Women's Ctr, and Nov. 12 at La Pena with many of the contributors from *This Bridge*. Our centerfold calendar has complete details on all these events.

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